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THE UNIVERSITY OF ALBERTA

ITALIAN VERSIONS OF THE SEVEN SAGES OF ROME: A GUIDE TO EDITIONS AND SECONDARY LITERATURE

by

JOHN KEITH WIKELEY

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

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submitted by JOHN KEITH WIKELEY

in partial fulfilment of the requirements for the degree of Master of Arts

in Italian Literature.

Enrico Mucchi

.....

Supervisor

.....

.....

Date 17 October 1983.

To

my wife

and

children

ABSTRACT

This thesis constitutes an attempt to survey the Italian Seven Sages literature, and is a bibliographical guide (1) to editions of Italian redactions of that roman-à-tiroirs which was so popular in medieval (and Renaissance) Europe; in fact, one can say with Rudolf Palgen--"La Légende Virgilienne dans la Divine comédie," Romania, 73 (1952), 337--that "ce récit-cadre d'origine orientale a été, après la Bible, le livre le plus lu du moyen âge"; and, (2) to the historical and critical literature bearing particularly on these Italian redactions.

The purpose of the Introduction is to show where the Italian redactions stand within the contex of the Seven Sages cycle as a whole, especially with reference to the European, or Western versions.

In the Bibliography, editions and secondary literature are listed chronologically according to date of publication. All items are provided with annotations, which take into account the contemporary criticism in book-review and other forms.

An Appendix is devoted to sixteenth-century editions of the most successful Italian Seven Sages redaction, the Compassionevoli avvenimenti d'Erasto, whose first edition is said to have been published in Mantua in the year 1542.

Since the quantity, complexity, and diversity of relevant data amassed is considerable, a Nominum et rerum clavis complements the work.

PREFACE

My concern in this bibliography is to list and comment on all editions of anonymous Italian versions of the Seven Sages of Rome[1] and, selectively, the pertinent secondary literature. These Italian versions include one (B1867bC)[2] in the Latin language, but most likely written by an Italian. The demand for the most recent anonymous version, the Erasto, was such that probably more than thirty-one editions (or impressions) of this text were printed in the period from 1542 to 1599. Exactly how many printings were issued has not as yet been ascertained; it is not even known whether a copy of the presumed first edition is still in existence. I have therefore provided in an appendix a listing of Erasto editions, in which I have supplied the information at this time available to me on every edition of that best-seller printed up to the year 1599, and hope thus to stimulate the pooling of further knowledge on the topic.

The secondary literature on versions of the Seven Sages cycle reflects considerable and perennial confusion on the part of scholars in materia, which is hardly surprising, in view of the inherent complications, especially when attempts are made to establish the "family trees" of the astounding number of versions in as many languages. Of this secondary literature much of what is apparently pertinent either misrepresents what has already been established (sometimes on premises that need re-thinking) or tells us little

or nothing that is new. In this bibliography I make no attempt to cover this literature comprehensively, particularly as regards the "originals and analogues", but for further listings would refer the reader to the Seven Sages bibliography (B1983).

The standard histories of Italian literature, such as Flamini's and Toffanin's volumes Il Cinquecento and Guinguené's Histoire littéraire d'Italie do little more than mention the Seven Sages, as is the case with Loiseleur Deslongchamps' Essai sur les fables indiennes,[3] as far as the Italian versions (represented by the Erasto) are concerned.

The possibility of a fruitful area of comparison, however, is suggested by Bruno Porcelli's mention, in his La novella del Cinquecento, Letteratura italiana Laterza, 22 (Bari: Laterza, 1973), pp. 102-3, of the Erasto, "translated from the Greek" (Venice, 1542), in the same context as the Peregrinaggio di tre giovani figliuoli del re di Serendippo, "per opra di M. Christoforo Armeno della Persiana nell'Italiana lingua trapportato" (Venice, 1557). There is a link in content between the two works in that the sixth story in the Serendippo (source of Horace Walpole's word "serendipity")[4] employs the lovers' secret passage motif also found in the Seven Sages story inclusa (as well as in Bojardo's Orlando innamorato, libro I, canto 22, stanzas 10-56); but the popularity of Eastern, or alleged Eastern, tales such as these in sixteenth-century Venice is a question which has yet to receive the attention it deserves, the interesting work of such scholars as Cerulli notwithstanding.[5]

Without the help, encouragement, and support of librarians and scholars at this and other universities I could not have started on this task, nor completed it (complete it is only in a certain sense; I can only hope that others will find it a reliable base for further work). At this point I should like to acknowledge my debt, of kinds most various, to the following individuals and institutions: B.J. Busch, J.A. Creore, M.V. Dimić, A.J. Farrell, P. Freeman, G.Y. Lewis, G. Monorchio, E. Musacchio, J.D. Poff, H.R. Runte, The University of Alberta Library, the library of the Museo civico, Padua, the Library Company of Philadelphia (Sandra R. Whitley), and the Biblioteca universitaria Alessandrina, Rome. The lacks, misrepresentations, and inaccuracies in this bibliography are all my own work.

J.K.W.

Edmonton,
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July 1983

NOTES

[1] Following Hans R. Runte, Li Ystoire de la male marastre (Tübingen: Niemeyer, 1974), pp. ix-x, the term Book of Sindbad is used in reference to the Eastern versions, Seven Sages to all the Western versions (including the Dolopathos), and Seven Sages of Rome to the Western versions exclusive of the Dolopathos.

[2] References to items in the following bibliography are prefixed B, while such to listings in the appendix bear the prefix C.

[3] (Paris: Techener, 1838). The title continues: et sur leur introduction en Europe. The second and greater part of this volume is, however, taken up with Le Roux de Lincy's Roman des sept sages de Rome, which includes editions of Old French versions L and A (of the latter, only the last four stories: vidua, Roma, inclusa, and vaticinium, together with descriptions of manuscripts.

[4] See Theodore G. Remer, ed., Serendipity and the Three Princes (Norman: Univ. of Oklahoma Press, 1965). Incorporated in this work is a translation, by Augusto G. and Theresa L. Borselli, of Christoforo Armeno's narrative.

[5] Enrico Cerulli, "Una raccolta persiana di novelle tradotte a Venezia nel 1557," Memorie della Classe di scienze morali, storiche e filologiche dell'Accademia nazionale dei Lincei, 18 (1975), 247-363. Mention is made neither of Remer's work (see previous note), nor of Heinrich Gassner's edition (Erlangen, 1891; rpt. Amsterdam: Rodopi, 1970) of the Peregrinaggio.

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Stemma of Seven Sages Versions 5

"Qui scit ubi scientia sit,
ille est proximus habenti."
Proverb, cited by Ferdinand
Brunetière, Manuel de l'his-
toire de la littérature
française (Paris: Delagrave,
(1898), p. VI.

INTRODUCTION

The Seven Sages of Rome is a roman-à-tiroirs, and is similar to the Decameron and the unfinished Canterbury Tales in that a set of stories is narrated by different members of a group of people associated by some purpose. What is at stake in the case of the Seven Sages is a life, not that of the narrator, as in A Thousand and One Nights (except in vaticinium, the last included story in most versions), but that of a virtuous prince, whose father, Emperor of Rome, entrusts seven sage counsellors with his son's education, which takes place at a locus amoenus some miles distant from the imperial court. To this all eight are about to return (the prince now being wiser than his mentors) when it is revealed astrologically that within a period of seven days from their return death will befall the prince should he not refrain from all speech during that period. His father's second wife, acquired during the son's absence from court, and apparently discerning in the son a measure of virtus found lacking in his father, obliges emperor and entourage by offering to unlock the prince's tongue in private; once in camera, however, it quickly becomes plain that her use of the word "tongue" was improper. When her stepson refuses both word and deed, the lady, like Potiphar's wife (Genesis 39), accuses him publicly of attempted violation. For the alleged outrage the emperor sentences his son to death. Execution is then alternately deferred and pronounced to follow within a day as the sages and the empress compete in their narration of exempla whose

purpose is to show what dire fate will be the lot of men who misguidedly follow the advice of their respectively devious womenfolk or interested sons and counsellors. After the lapse of the appointed period of seven days the prince tells a final story, vaticinium, which is directed against any ruler who would use violence towards his own son in the vain attempt to foil the latter from succeeding him. The ruler acknowledges the falsity of his lady, who in most versions is executed (by burning, or by being torn limb from limb, etc.); in the Italian Amabile and Erasto she employs Hamlet's bare bodkin to cheat the hangman; only in the Hebrew Mishle Sendebar and the Greek Syntipas does she escape death.

The Seven Sages of Rome differs from the Decameron and the Canterbury Tales in its capacity to discard worn stories and assume new ones. This feature, together with its aptness as ammunition in the age-old fight against Knox's "regiment of women," ensured, despite its general lack of literary qualities, its great popularity in the Middle Ages and beyond. Killis Campbell (B1907, p. xvii) tells us that "there are at least forty different versions of The Seven Sages properly so-called, and these, if we are to believe the bibliographers, are preserved in upwards of two hundred manuscripts and nearly two hundred and fifty editions." Western versions are extant in languages ranging from English and Spanish to Russian and Lithuanian, and their chronological range is from about 1155--Old French metrical version K, edited by Adelbert Keller (Tübingen: Fues, 1836)--to 1709 (the chevalier de Mailly's translation--on the basis, apparently, of a Spanish version--of the Italian Erasto).

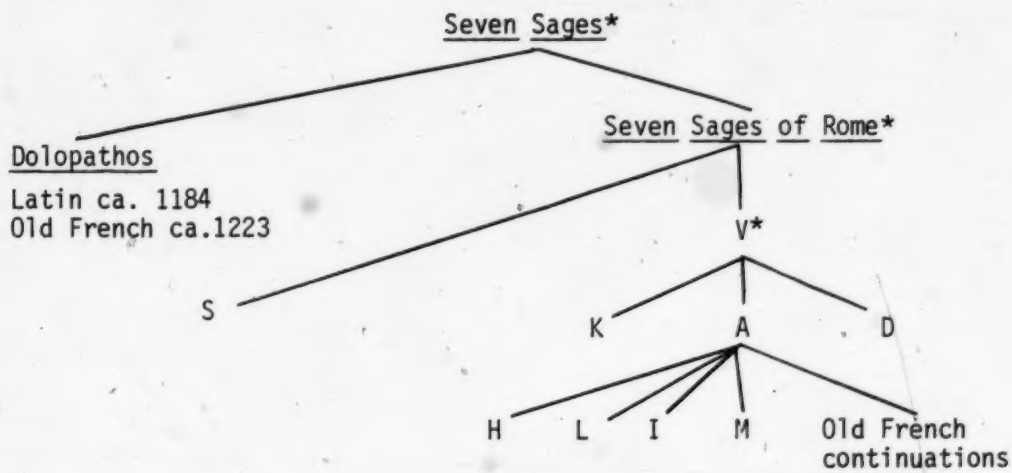
A great deal of European medieval narrative literature is of Eastern derivation, and the Seven Sages constitutes no exception. The Seven Sages of Rome, together with the Dolopathos, are generally held to derive from an Indian collection of stories which has come down to us in eight Eastern forms, known collectively as the Book of Sindbad. No form in an Indic language has survived. The Eastern versions which were translated into western European languages during the Middle Ages are the Hebrew Mishle Sendebar (twelfth or thirteenth century) and the Arabic redaction which in 1253 was translated into Spanish. The Hebrew text was translated into Latin--for an edition see Alfons Hilka, Historia septem sapientum, I (Heidelberg: Winter, 1912); the Old Spanish version bears the title Libro de los engaños e los asayamientos de las mugeres, the most recent edition being that of Emilio Vuolo (Napoli: Liguori, 1980).

However, in the course of transmission from East to West most of the originally included stories were replaced: of those in the Hebrew Mishle Sendebar and the Libro de los engaños only avis, canis, aper, and balneator have analogues (balneator in the form senescalcus) in the Western versions; of these, the Latin Dolopathos has only canis.[1] The frame story also underwent certain changes en route East to West. In the Eastern versions the prince is instructed by a single man of wisdom, Sindbad the philosopher, who leaves the telling of exempla to the counsellors, whose number ranges from seven to forty, and who in some versions tell more than one story each, the ruler's lady still being limited to one per turn. Further, as already mentioned, the Western

versions are consistent in their denial of pardon to the empress; only in the Eastern Syntipas (Greek) and Mishle Sendebar (Hebrew) does the corresponding figure survive the recognition of her guilt (in the Latin Mishle Sendebar she is burned).

The Latin Dolopathos (ca. 1184) is anomalous among the Western versions in that the prince has a single teacher, named Virgilius, "poeta famosissimus." The kingdom ruled by Dolopathos--he who suffers the wiles [of women]--is Sicily, but his son Lucinius is sent to Rome for his education. Only three of the stories in the Latin Dolopathos are to be found also in the Seven Sages of Rome.

The classification of Seven Sages versions showing their genetic relationships that is in use today is, with slight modifications and elaborations by later scholars, that established by Gaston Paris.[2] In this scheme each version, consisting of one or more texts, is designated by capital letters--A, D, H, I, K, L, M, S, and V. It should be stressed that the following stemma (in which an asterisk indicates lost or hypothetical versions) represents in all probability a gross simplification of the factual relationships. Any number of redactions may have disappeared, apart from the versions posited as lost, and examination of surviving texts shows that influence and contamination are rife, especially in versions S, L, A and I:



It can be said that one group of the extant Italian redactions makes up version I (versio italica), and that another pertains to version A (with input from L), but versions H and S should not be left out of consideration in any attempt to clarify the relationships.

H [Historia] — Historia septem sapientum (ca. 1330), of which a 1342 manuscript was edited by Georg Buchner, Erlanger Beiträge zur englischen Philologie, V (1889; rpt. Amsterdam: Rodopi, 1970). Of this Latin redaction numerous editions were printed, starting with the first, Cologne, printing of 1475, and some redactions of the very popular Gesta Romanorum include complete or partial texts of the Historia. Two variants of the Historia are Pontianus: Dicta aut facta septem sapientum and Historia calumniae novercalis. No Italian version H has survived, but translations are extant in English, Dutch, German, Danish, Swedish, Icelandic, French, Spa-

nish, Armenian, and several Slavic languages.

S [Scala coeli]

A possibly thirteenth-century Liber de septem sapientibus* is now represented only in abridged form (edited by Goedeke; see above, note 1) as part of the early fourteenth-century Scala coeli de diversis generibus exemplorum, a collection of materials for the pulpit by Johannes Gobius Parvus (or Junior). In the fifteenth century the Scala coeli redaction was translated into Spanish by Diego de Cañizares, of which there is an edition in Versiones castellanas del Sendebar, ed. Angel Gonzalez Palencia (Madrid: Consejo superior de investigaciones científicas, 1946) and a selection in Emilio Vuolo's edition of the Libro de los engaños (Napoli: Liguori, 1980).

L [Le Roux de Lincy]

A published text of version L (on the basis of MS. Paris, B.N. f. fr. 19166, formerly St-Germain 1672--one of the many surviving manuscripts) is that edited by A.-J.-V. Le Roux de Lincy in his Roman des sept sages (Paris: Techener, 1838), pp. 1-76.

A [d'Ancona]

A is the version with the greatest number of surviving manuscripts, and is extant in Old French, Dutch, Middle English, Italian, Swedish, and Welsh redactions; of these the Old French are the chronologically senior. Remarkably, the only complete published Old French text of this version is an appendix to Herman Peter Barend Plomp's doctoral dissertation in Dutch literature De

Middelnederlandsche bewerking van het gedicht Van den VII vroeden van binnen Rome (Utrecht: Boekhoven, 1899); it also represents one of the four Old French texts of version A which show contamination with version L. The Italian redaction of version A edited by Alessandro d'Ancona (B1864a; based on two manuscripts) is a translation of an Old French redaction very close to that (MS. Paris, B.N. f. fr. 2137, formerly 7974) from which Le Roux de Lincy published vidua, Roma, inclusa, and vaticinium in his Roman des sept sages, pp. 79-103. Hermann Varnhagen's Eine italienische Prosaversion der Sieben Weisen (B1881b) and the so-called Storia favolosa di Stefano (not yet published, but see Cesari [B1896], pp. LVIII-LXXX and 135-38) are customarily associated with version A, but in fact each shows a high degree of contamination: the former with version L, and the latter with the Varnhagen redaction and the older branch of version I.

I
[Italica]

There are six anonymous Italian redactions which it is convenient to group together as the versio italica. These are, more or less in chronological order:

(thirteenth-fourteenth centuries)

1. Versio italica historiae septem sapientum--thus headed in a manuscript described by Hermann Fischer in his Beiträge zur Litteratur der Sieben weisen Meister, I:

Die handschriftliche Überlieferung der Historia septem sapientum, Diss. Greifswald 1902 (Greifswald: Kunike, 1902), p. 50. In addition to this manuscript (Munich, Bayerische Staatsbibliothek Cod. lat. 11726, Polling. 426) three others are mentioned in the literature, all four being of the fifteenth century. Killis Campbell (B1907, p. xxviii) notes one as being in the then British Museum; Matthias Murko, "Die Geschichte von den Sieben Weisen bei den Slaven," Sitzungsberichte der philosophisch-historischen Classe der Kaiserlichen Akademie der Wissenschaften, 122 (1890), Abhandlung 10, p. 2, notes another as being in the Ossolineum of Lvov (now Zakład Narodowy im. Ossolińskich, Wrocław)--No. 2081, entitled Tractatus de septem philosophis. A fourth manuscript, Vienna, Österreichische Nationalbibliothek 3332, was published by Adolf Mussafia (B1867bC). As is the case with the Scala coeli redaction, the Versio italica historiae septem sapientum is most likely an abridgement of a lost original. The following two redactions are indirect translations of the Latin abridgement.

2. Il libro dei sette savi di Roma, edited by Antonio Cappelli (B1865b).
3. Novella antica, scritta nel buon secolo della lingua, edited by Giovanni della Lucia (B1832); this was reprinted by Gaetano Romagnoli for Francesco Zambrini (B1862b), under the title Storia d'una crudele matri-

gna, and fifty-one years after the edition in which Della Lucia had taken certain liberties with the text Francesco Roediger found the original manuscript and issued a diplomatic edition (B1883), employing this time the title Libro de' sette savi di Roma.

(fifteenth century)

4. The Storia di Stefano, a very rough version in octaves, edited by Pio Rajna (B1880), is assigned by him (B1878, p. 44) to the period 1420-70, making it in all probability approximately contemporaneous with the Storia favolosa di Stefano (Padua, Museo civico, MS. C.M. 304/6, the sole manuscript, which closes with the words "et jo Andrea Veturj scrisilo de mia man in nel chastelo de Nuove Grade et compì a dì 18 di zugnio 1460, siando chastelan del dito chastelo, che miser Domenidio impresti vita longa, con prosperità et uadagnio, et con men pecatj. Deo gratias amen").

5. The Amabile di continentia, edited by Augusto Cesari (B1896) from one of the three manuscripts. That used by Cesari he had found in the Biblioteca parmense, whose founder, the innovative librarian Paolo Maria Paciaudi, had assumed, in his notes written in the late eighteenth century in the codex, the work to be identical with the Erasto. In fact the Amabile can be regarded as the prototype of the more sophisticated sixteenth-century work, and it can be seen how the

Greek-sounding names of Erasto himself, his stepmother, Amphrodisia, and the sages, Euprosigoro, Dimurgo, Philantropo, etc. could lead the writer of the later form to claim that he had translated it from that language.

(sixteenth century)

6. The great popularity of the Compassionevoli avvenimenti (1542) is attested by the fact that it went through probably more than thirty-one editions and impressions before the end of that century (see Appendix). Its appeal was not confined to Italian audiences, either. The first French translation having been published in Lyons, 1564, under the title Histoire pitoyable du prince Erastus, it was issued in at least ten more editions before 1600. Pedro Hurtado de la Vera's Spanish version, the Historia lastimera d'el príncipe Erasto, was printed in Antwerp, 1573--see further in the abstract of an unpublished paper by Gregory P. Andrachuk and Anthony J. Farrell, Society of the Seven Sages Newsletter, No. 8 (October 1981), pp. 21-23. Francis Kirkman's English version, The History of Prince Erastus, which he based, according to his Preface, on French source-material, was printed for him by Anne Johnson in London, 1674. The chevalier de Mailly, "filleul de Louis XIV [et] bâtard de la maison de

Mailly," who according to Lenglet Dufresnoy "passoit la meilleure partie de sa vie à faire de mauvais livres," (see Adolfo Albertazzi, B1891, p. 126) published a translation from the Spanish, Histoire du prince Erastus, in Paris, 1709--ten years later he produced a version of the Peregrinaggio (see Preface, p. vii). Already in the year of its first publication the Italian Erasto had been equipped with the "Tavola delle cose degne di memoria," an index demonstrating that this book was used as a reference tool, a repository of commonplaces, proverbs, and other expressions of popular (especially antifeminist) wisdom, with lemmata such as the following (page references are to Carrer's edition, B1841):

> Avaritia proprietà de' cuori femminili (98)
> Donna bella, e casta, è sola al mondo (210)
> Donne nate a servire, & non a consigliar l'huomo (290)
> Moglie il più delle volte sono di aggravamento (178)
> Stimoli carnali maggiori nelle femmine, che ne gl'huomini (139)

Mario Teluccini's attempt to profit from the popular success of the Erasto and at the same time draw from Ariosto's epic well resulted in his transposition (B1566) of the prose narrative into ottava rima. The

first octave is clearly reminiscent of the opening of the Orlando furioso:

> L'ira, l'amor, le sitibonde voglie,
> il pertinace cor, gli amari pianti
> de l'infelice disperata moglie
> d'un'amator di bei costumi santi,
> l'animoso valor, ch'Erasto toglie
> da la morte crudel, convien ch'io canti;
> e'l corso de le stelle, e'l gran dolore
> di Deoclitiano imperatore.

Teluccini's composition seems to have enjoyed scant esteem among the reading public.

Table of Included Stories and of Certain Features in the Frame Story

The following table is designed to indicate, in the Italian versions and in some others, (a) the names, where given, of the principals, (2) the presence [+] or absence [-] of *vaticinium* and of three features in the frame story, and (3) the names of the included stories. The stepmother's stories are in CAPITALS, those of the sages in lower-case. *Vaticinium* is narrated by the prince.

	E (Latin, ed. Buchner)	S (Latin, ed. Goedeke)	L (Old French, ed. Le Roux de Lincy)	A+L (Old French, ed. Plomp)	A (ed. d'Ancona)	A+L (ed. Varnhagen)	*Storia favolosa di Stefano*	*Versio italica* 1—3	I4 (*Storia di Stefano*)	I5—6 (*Amabile* & *Erasto*)	
Emperor	Poncianus	Dyocleciamus	Diocliciens	Dyocleziens	————	————	————	————	————	5: ———— 6: Diocleziano	Emp.
Prince	Dyocleianus[1]	————	————	————	————	————	Stefano	1, 2: ———— 3: Stefano	Stefano	Erasto	Prince
Stepmother	————	————	————	————	————	————	————	————	————	Afrodisia	Step.
Sages named	+	-	+	+	+	+	+	————	+	+	Sages
Murals	+	+	+	+	+	?	+	-	+	-	Murals
Leaf test	+	+	+	+	+	?	+	-	+	-	Leaf
1	ARBOR	←	←	←	←	←	ARBOR	canis	←	← canis	1
2	canis	←	←	←	←	←	canis	ARBOR	←	← ARBOR	2
3	APER	←	←	←	←	←	APER	medicus	←	← medicus	3
4	puteus	medicus	←	←	←	←	medicus	APER	←	← APER	4
5	GAZA	←	←	←	←	←	GAZA	tentamina	←	← tentamina	5
6	avis	tentamina	puteus	←	puteus	mercator	mercator	SAPIENTES	←	← SAPIENTES	6
7	SAPIENTES	SENESCALCUS	←	←	←	←	SENESCALCUS	avis	← avis	zelus	7
8	tentamina	puteus	tentamina	←	←	←	tentamina	GAZA	←	← GAZA	8
9	VIRGILIUS	←	←	←	←	←	VIRGILIUS	inclusa	←	← inclusa	9
10	medicus	avis	←	←	←	←	avis	ROMA	←	← ROMA	10
11	SENESCAL-CUS + ROMA	SAPIENTES	←	←	←	←	SAPIENTES	vidua	← vidua	corpus delicti	11
12	exatores	vidua	noverca	vidua	←	←	vidua	VIRGILIUS	←	← VIRGILIUS	12
13	INCLUSA	FILIA	←	← FILIA	ROMA	←	ROMA	puteus	puteus[4]	caepulla	13
14	vidua	noverca	-	inclusa[3]	←	← inclusa	puteus	-	-	PUER ADOPTATUS	14
Dream (serpent)	-	+ (empress)	-	-	-	-	-	-	-	+ (emperor)	Dream
Vaticinium	+ (+ amici)	+	-	+	+	-	+	+	+	+	*Vaticinium*
Duel	-	+[2]	+	+	-	+	-	-	-	-	Duel

Notes

[1] Hans von Bühel's verse redaction, *Dyocletianus Leben*, was edited by Adelbert Keller (Quedlinburg and Leipzig: Basse, 1841).

[2] Placed between 'noverca' and the dream. A duel is also present in the Latin version of the *Middle Sendebar*--see the edition by Alfons Hilka, *Historia septem sapientum*, I (Heidelberg: Winter, 1912), p. 32.

[3] In Plomp's redaction, the story 'inclusa' is followed by ROMA, *vaticinium*, and NOVERCA.

[4] In the *Storia di Stefano* eight to ten alien stories intrude between 'puteus' and *vaticinium*--see Rajna B1878II, p. 370, and B1881a.

The Frame Story

The importance accorded to the frame story varies greatly among the different versions. The somewhat curt text edited by Francesco Roediger (B1883) allocates three quarters of its space to the included stories, the rest being taken up by the frame story, including extremely short bridge passages from one exemplum to the next. In some cases the emperor is permitted to utter "Che?" (or "Que?") to indicate his acquiescence in the telling of the next tale, in others the narrator (stepmother or sage) dispenses with any such formality. In the Erasto, however, the frame, or rather matrix, occupies practically half the space over which the compound narrative spreads, and the anonymous author has clearly been at pains to ensure consistency and credibility at least as much in the matrix as in the inlaid tales (one of the distinguishing features of the Erasto version is in fact that the characters' motivations are soundly elucidated).

It is interesting to compare some details of the prince's cloistered education across the versions. In the versions noted in the table on the previous page, we see that in all but the versio italica (with the exception of the Storia di Stefano) and possibly the Varnhagen redaction (the first two leaves are missing from the manuscript) the septem artes are displayed on the inside walls of the school. It is also worthy of note that the Storia favolosa di Stefano and the Storia di Stefano present the added sophistication of a revolving bed for the prince: he can turn to each sage and address the corresponding area of learning with a minimum of physical effort. The redactions

with murals are all consistent in having the sages test the prince's degree of perceptivity by inserting, without the latter's knowledge, a leaf or leaves between the floor and his bed, and awaiting his reaction.

The reason why the stepmother is so anxious to expedite the prince's return to Rome varies somewhat in the different versions. In all redactions of the versio italica--except I2 (edited by Antonio Cappelli, B1865b; first leaf of manuscript lacking) and the Storia di Stefano--the prince's fame is such that the old emperor's second wife becomes so infatuated with him whom she has not even seen that after many attempts she finally persuades his father to have his son return to court to give her opportunity to realize her passion. One edition of the Compassionevoli avvenimenti is actually entitled Erasto nel quale ... si racconta un caso compassionevole d'amore (C1575). In many versions (e.g. the Buchner and d'Ancona redactions, the Storia di Stefano, and the Storia favolosa di Stefano), however, the stepmother's main concern is to become mother to the next emperor, her husband not being able to meet her demands. This she would bring about by consorting with the present emperor's son, whom she would then cause to die. In the Storia favolosa di Stefano and the Storia di Stefano she actually prearranges her stepson's death, invoking magic to occasion that event if he should speak within seven days of returning to Rome (in most versions the fatality is ascribed only to heavenly bodies).

After the stories--usually including vaticinium--have been heard from both sides, in some versions the final decision is considered too momentous to be left to any human instance: the Almighty is called

upon to pronounce judgement, through a duel between champions pro utraque parte, the outcome of which naturally establishes the stepmother's guilt.

The Included Stories

Through the different versions of the Seven Sages of Rome the stepmother tells her stories mainly to show how misguided it can be for a ruler to rely on the advice of so-styled wise men, as usually their interests run counter to those of their betters. The ascendancy of the son means the decline and even swift death of the procreator (as in arbor, gaza, and puer adoptatus). The counsel of the sages is that "le donne dalla natura sono fatte per servire all'uomo, e non per consigliarlo" (Erasto, edited by Luigi Carrer [B1841], p. 290--frame of caepulla). The prince, speaking on the eighth day, narrates vaticinium to illustrate the phenomenon that is in the natural order of things that son should succeed and even enjoy greater success than father, but that the latter can rely on the former for constancy in reverence, and sustenance in his declining years.

Despite the efforts of the author of the Erasto (and of whoever wrote the Amabile) to present the work as a unified whole, integrating the included stories with the frame, many of the former broke loose. Zelus, for instance, was published separately, in the sixteenth century, as the Compassionevole avvenimento di Cleandro gentiluomo padovano.[3] Various other stories (e.g. canis, medicus, puer adoptatus, and vaticinium) in their Erasto form were incorporated by Francesco Sansovino in editions of his Cento novelle,[4] together with analogues

to other Seven Sages stories by Agnolo Firenzuola (avis),[5] Boccaccio (puteus),[6] and ser Giovanni Fiorentino (Virgilius).[7] The version of inclusa anthologized by Sansovino is quite similar to that by Masuccio Salernitano.[8]

Of the stories peculiar to the Italian versions it will be seen that mercator, embodying a variant of the Potiphar's wife motif and therefore duplicating the frame story, occurs only in Varnhagen's redaction and the Storia favolosa di Stefano. In the Amabile and Erasto versions, zelus, corpus delicti, and caepulla replace the perhaps over-familiar avis, vidua, and puteus. The sources of zelus, corpus delicti, and puer adoptatus (only in I5-6 in the versio italica is the stepmother granted the privilege of telling a seventh tale) have not yet been persuasively determined, though Heinrich Hoffmann von Fallersleben sees in the Middle Dutch drama Esmoreit an analogue to puer adoptatus.[9] Chauvin refers to the fifteenth vezir's story in the History of the Forty Vezirs as analogous to caepulla, and this parallel is valid.[10]

Further information on sources and analogues of the included stories can be found especially in the introductions to Adelbert Keller's[11] and Killis Campbell's editions (B1907, pp. lxxviii-cxiv), in Alessandro d'Ancona's "Osservazioni alle novelle" (B1864a, pp. 103-21), and A. H. Krappe's "Studies on the Seven Sages of Rome," Archivum Romanicum, 8 (1924), 386-407; 9 (1925), 345-65; 11 (1927), 163-76; 16 (1932), 271-82; and 19 (1935), 213-26. Studies on particular stories are, for example, Alfons Hilka's "Die Wanderung der Erzählung von der

inclusa aus dem Volksbuch der Sieben weisen Meister," Mitteilungen der schlesischen Gesellschaft für Volkskunde, 19 (1917), 29-72, and, on gaza, Stanislao Prato's La leggenda del Tesoro di Rampsinite nelle varie redazioni italiane e straniere (Como: Franchi, 1882).

The action of each of the included stories in the Italian versions listed in the table (p. 13), in so far as their content is common across the version specified, can summarily be represented thus (the stepmother's stories in CAPITALS):

A P E R. In search of lost livestock, a herdsman comes across a tree heavily laden with fruit. Surprised by a wild boar whose custom it is to eat daily of this fruit, he takes refuge in the branches, and pacifies the beast by throwing down fruit for it to eat. Eventually the boar, satiated, falls asleep, whereupon the herdsman dispatches it.

A R B O R. A gentleman has in his garden a pine tree for which he has particular regard, because of its shade. This tree engenders a sapling, which, developing in the shade, fails to grow straight. The parent tree is at first trimmed, and later removed entirely.

a v i s. A certain gentleman relies on a talking and truthful magpie (parrot in Varnhagen's edition and in the Storia favolosa di Stefano) to inform him of any infidelity on the part of his wife. When he spends a night away, his wife and lover stage a false thunderstorm, so that on his master's return the bird tells of the illdoings of his mistress and the weather. For his apparent mendacity the bird is killed, after which the gentleman discovers traces of the false thunderstorm, and drives his wife out of the home.

c a e p u l l a. A Milanese physician is dissuaded by his wife from administering to his son, gravely ill, the onion so desired by the same, who thereupon dies. Later, the father, on learning that the onion would indeed have effected a cure, kills the boy's mother and himself.

c a n i s. While his parents and the servants are out of the house a baby is attacked by a snake (wolf in the Storia favolosa di Stefano). The father's favourite hound kills the beast, but in the struggle the cradle and contents are overturned, and the hound covered in blood. The women assume the dog's guilt, having returned home before the master, who thereupon kills it; on the discovery of the dead snake and live baby he goes away to do penance.

c o r p u s d e l i c t i. An old Modenese is murdered at the instigation of his young wife by her lover. They bury the body outside the city gates, where the old man's dog uncovers the corpus delicti.

G A Z A in the redactions edited by d'Ancona and Varnhagen and in the Storia favolosa di Stefano is set in Rome, in the Storia di Stefano in Venice, and in the Erasto in Egypt--the scene of a classical variant (Herodotus II, 121). A man, accompanied by his son (sons in the Storia favolosa di Stefano) steals from the treasure-tower of a certain ruler (Octavian in the d'Ancona and Varnhagen redactions and the Storia favolosa di Stefano), but when he goes for more he is caught in a trap laid by the guardian of the treasure: a vat of pitch. Escape being impossible, he orders that he be rendered unrecognizable by decapitation. When the authorities extricate the body and drag it through the

streets, hoping that the family of the miscreant will mourn audibly and thus surrender his identity, in most versions the women respond as expected, and the son wounds himself (his mother in the Erasto) to explain the wailing, but in the Varnhagen redaction there is no expression of grief, and in the Storia favolosa di Stefano the sons actually follow the headless body through the streets of Rome, making fun of it. Another variation in this latter redaction is the inclusion of the gola and lussuria episodes, which according to Rajna do not derive from the Dolopathos (see B1878, p. 388), and which have a parallel in ser Giovanni's Pecorone: "avete provato col vizio della gola, provate mo col vizio della lussuria"--p. 210 in Enzo Esposito's edition (Ravenna: Longo, 1974). In the Amabile and the Erasto respectively the son and mother die from the wound inflicted.

In the d'Ancona and Varnhagen redactions i n c l u s a is set in Hungary, in the Amabile in a Roman province, and in the Erasto in Greece. A young man from afar (usually a knight) and the wife of a high official fall desperately in love (in the d'Ancona and Varnhagen redactions their love is revealed to them in a common dream before they meet). The knight buys or has built a house adjoining (in the Varnhagen redaction the two buildings are uno muro) the tower in which the lady has been imprisoned by her jealous husband (with whom the knight is soon on a friendly footing) and constructs a secret passage connecting the house with the lady's chamber (in the Erasto he assists a mason to do this, and considers murdering the latter to ensure secrecy, while in the d'Ancona and Varnhagen redactions he actually commits this crime). The lady now has a scheme to condition her

husband into believing what she says rather than what he sees with his own eyes. Her lover is seen wearing her husband's ring (d'Ancona and the Erasto) or clothes (kept in her room, versions I1-5) and accompanied by her dog (versions I2-3 and 5-6): on being informed that it is pure coincidence that the knight's ring, clothing, or dog are so similar to his own, the husband rushes off to his wife's chamber, but is each time beaten to it by her lover. Finally, having been told that his wife is the knight's betrothed, just arrived by ship to accompany him home on urgent business of state, the husband presides at her wedding with the knight. Immediately on the departure of the happy couple, still plagued by doubt, he goes back to the room in the tower, and, "nidum inveniens vacuum" (II, p. 110) in the Erasto sickens and dies within a few days, while in the Amabile he throws himself to his death.

m e d i c u s. A king (of Hungary in the d'Ancona and Varnhagen redactions, the Storia favolosa di Stefano, and the Erasto; of England in the Roediger redaction), whose son is gravely ill, sends for Hippocrates, who, being old and infirm, sends his nephew in his stead. From various signs the latter recognizes that the royal son was not engendered by the king; in private this is admitted by the queen (who in the Amabile and the Erasto having been branded infertile ensures the succession with a miller). The nephew prescribes a rough, unsophisticated diet for the bastard, who forthwith recovers. On the return of his pupil and nephew Hippocrates, consumed with jealousy, murders him, only himself to die soon after, of an illness that his nephew could have cured.

m e r c a t o r. In Tuscany a merchant goes to call on a friend, who is not at home; his friend's wife, however, persuades him to come in. He on his part does not respond to her amorous advances, but when she hears her husband reentering the house she "cries rape," whereupon the merchant is killed by his friend. Eventually the truth is revealed, and the man who trusted his wife more than his friend is sick with remorse.

P U E R A D O P T A T U S. An adopted son, wishing to continue living riotously and yet inherit the power of his adoptive father, a gentleman of France, brings about the death of his innocent stepmother and thereafter causes seven conspirators to strangle his benefactor.

p u t e u s is exemplo CXLII, "De gelozo et muliere malisiosa," in Giovanni Sercambi's Novelliere--III, 139-43 in Luciano Rossi's edition (Roma: Salerno, 1974), and in the Decameron, VII, 4, it is summarized thus:

> Tofano chiude une notte fuor di casa la moglie, la quale, non potendo per prieghi rientrare, fa vista di gittarsi in un pozzo e gittavi una gran pietra; Tofano esce di casa e corre là, e ella in casa se n'entra e serra lui di fuori e sgridandolo il vitupera.

R O M A. A vast army of pagans lays siege to Rome. The Romans are saved from starvation and defeat by the art of a wise man, who tricks the besiegers into believing that he is the god of the Christians, come to punish their enemies. (In the Erasto the Persians lay siege

to a Chaldean city, and are accompanied by three counsellors, who change sides, selling their expertise to the Chaldeans).

S A P I E N T E S. A king (named Herod in the d'Ancona and Varnhagen redactions and in the Storia favolosa di Stefano; of England in the Erasto), who relies greatly on the counsel of seven wise men, cannot leave the city without losing the power of sight. Merlin (a child in the d'Ancona redaction, the Storia di Stefano, and the Erasto, and of virgin birth in the d'Ancona redaction and the Erasto) advises him to execute his seven counsellors. This done, the king is free of his affliction.

S E N E S C A L C U S. In Puglia a sodomitical king is ill, and as a consequence is so bloated that his member ["li menbre" in the French text] is no longer to be seen. A doctor is able to reduce the swelling, and prescribes, in addition to a diet of barley bread, that he consort with women. The king promises his seneschal a reward if he finds a woman who will lie with him. Having persuaded his wife to take the position, the seneschal asks the king to ensure that the room stays dark, to guarantee anonymity. The following morning the king is not moved by the seneschal's repeated attempts to disengage his wife, until finally the husband opens a shutter to let in the daylight, protesting that it is his wife who is involved. The king is indignant over his servant's baseness, exiles him, and keeps his wife. (An analogue in which the king's place is taken by a cardinal is novella XV in the Novellino of Masuccio Salernitano--pp. 138-46 in the 1975 Laterza reprint of No. 173 in the series "Scrittori d'Italia.")

In t e n t a m i n a a young woman, married to an old man who is either unable or unwilling to satisfy her, wishes to take a lover. Her mother advises her to test her husband in matters of smaller account before going so far. First she uses for firewood a favourite sapling or bush, then she kills a beloved greyhound. Her mother warns her that the revenge of an old man can be particularly cruel, but, nothing daunted, in the third test, at a banquet hosted by her husband and herself, she "accidentally" pulls off the tablecloth and all that was on it. In the fourth test she would have had traffic with a young man (a priest in the d'Ancona and Varnhagen redactions and in the Storia favolosa di Stefano), but three is enough for the husband: he calls the barber and has her bled until she is in fear for her life; her mother is pleased with the lesson taught: "io il ti diciea bene, tu non vedrai già sì crudele vendetta come di vecchio uomo" (B1864a, p. 49).

v a t i c i n i u m. A merchant, at sea with his son, is curious to know the meaning of the cries emitted by the birds perched on the ship. His son tells him that they are predicting his rise to a far higher station than that of his parents. The father resolves that this shall never be so, and throws his son overboard. The latter, however, survives and is adopted by a gentleman in a country whose king is plagued by three crows, who seem to be uninterruptedly complaining to him. Fearing that this is a bad omen, he promises his daughter and half his kingdom to him who can act as interpreter. The son explains that the three crows are asking that he sit in judgement: should the female crow stay with her consort of many years, who deserted her during a lean period, or with the young crow who looked after her during that lean period?

The king finds in favour of the young crow, and keeps his promise to the young man. His parents being in the country (in the Storia favolosa di Stefano and in Mussafia's Latin redaction to escape starvation in their own land) after his accession to the throne, the young king, inviting them to dinner, reveals his identity and, forgiving his father, raises him to his own station.

v i d u a. In B1896, chapter VI, a revision of his Come pervenne e rimase in Italia la Matrona d'Efeso (Bologna: Zanichelli, 1890), Augusto Cesari has compiled a great deal of information relating to the vicissitudes of this literary matière. Among the analogues of this extraordinarily popular tale are novella LIX in the Novellino--e.g. in Guido Favati's edition (Genova: Bozzi, 1970), pp. 251-53; exemplo XII in Giovanni Sercambi's Novelliere--I, 96-99 in Luciano Rossi's edition (Roma: Salerno, 1974), and Eustachio Manfredi's "La matrona d'Efeso"--II, 49-52 in Goffredo Bellonci, ed., Sette secoli di novelle italiane (Firenze: Sansoni, 1973). A gentleman is so distressed over an accident in which his wife's finger is cut that he dies. She resolves to stay with his remains until she too expires, but on the day of her husband's funeral three criminals are hanged (one in the versio italica), and a knight appointed to watch over them on pain of severe penalties to ensure through the hours of darkness that no body is taken down by friends or family. After a time the knight finds his vigil very uncomfortable, and, seeing the light of the widow's fire, goes up to her for comfort; this administered, he finds that in his absence one of the bodies has been removed. The widow offers her husband in its place, and is even willing to mutilate the corpse to increase its

resemblance to that of the hanged man. The knight, concluding that she is liable to be just as unfaithful to him, refuses to have anything further to do with her (in the redactions of version H edited by Georg Buchner and Adelbert Keller--the Historia septem sapientum, p. 68, and Hans von Bühel's Dyocletianus Leben, p. 155, respectively--his intolerance takes the rather extreme form of decapitation).

V I R G I L I U S. This story has an analogue in the Pecorone, giornata V, novella I, of ser Giovanni Fiorentino--pp. 131-38 in Enzo Esposito's edition (Ravenna: Longo, 1974). Rome (Rhodes in the Erasto) had several useful devices (originally created by the magician Virgil), among them being a mirror in which one could see who was planning to revolt against or wage war on Rome. The king of Puglia (in the d'Ancona and Varnhagen redactions and the Storia favolosa di Stefano), Cyprus (Erasto) or Sicily (the remaining Italian redactions) was most anxious that this device be destroyed, and commissioned certain men to go to Rome, having granted them the equipment requested, viz large containers of riches. Each in turn persuades the Roman emperor that he has the power, through dreaming, to divine the location of hidden treasure. The third and richest trove happens to be underneath the mirror, but the emperor is assured that no harm will come to it. Under cover of darkness they make good their escape, in the versio italica (except in the Erasto) taking the mirror with them, and in the other Italian redactions destroying it by setting fire to the scaffolding built to support it. In the d'Ancona and Varnhagen redactions and in the Storia favolosa di Stefano the emperor is killed by means of molten gold and/or silver:

"Oro cuvita, oro avrai, e d'oro morrai" (B1864a, p. 55).

z e l u s. A gentleman, misled by a maidservant, kills his allegedly adulterous servant and wife; discovering his error, he kills the maidservant and himself.

NOTES

[1] The custom of referring to the included stories by means of convenient Latin short titles was initiated by Karl Goedeke in his article and edition "Liber de septem sapientibus," Orient und Occident, 3 (1866), 384-423.

[2] Deux rédactions du roman des Sept sages de Rome, Société des Anciens Textes Français, 4 (1876; rpt. Johnson, 1966), Préface [dated 1877]. But Paris too had his doubts: "je n'affirmerais plus aujourd'hui avec autant de certitude que je l'ai fait il y a vingt ans que l'Historia septem sapientum a sa source dans la version française A" (review of B1896, p. 322).

[3] See Giambattista Passano, I novellieri italiani in prosa, 2nd ed. (1878; rpt. Bologna: Forni, 1965), I, 226.

[4] First published in Venice, 1561, by Sansovino himself, as Cento novelle de' più nobili scrittori della lingua volgare.

[5] From La prima veste dei discorsi degli animali; see pp. 279-81 in Eugenio Ragni's edition of Firenzuola's Novelle, I novellieri italiani, 25 (Roma: Salerno, 1971).

[6] Decameron, giornata VII, novella IV (Tofano, sua bellissima moglie Ghita, ed il pozzo).

[7] From Il pecorone; giornata V, novella I; see pp. 131-38 in Enzo Esposito's edition (Ravenna: Longo, 1974).

[8] Novella XXIV in Masuccio's Novellino; see pp. 278-82 in the corrected reprint by Salvatore S. Nigro of Alfredo Mauro's 1940 edition (Roma-Bari: Laterza, 1975).

[9] As he also perceives a similarity between *inclusa* and *Gloriant*. See *Altniederländische Schaubühne*, Horae Belgicae, VI (Breslau: Aderholz, 1838: text of *Esmoreit* pp. 3-39 (notes p. 216), and of *Gloriant* pp. 49-89 (notes pp. 219-20).

[10] The onion's role is played in the *Forty Vezirs* by a watermelon. See Victor Chauvin, *Bibliographie des ouvrages arabes*, VIII: *Syntipas* (Liège: Vaillant-Charmanne; Leipzig: Harrassowitz, 1904), p. 198, and E. J. W. Gibb's translation from the Turkish entitled *The History of the Forty Vezirs* (London: Redway, 1886), pp. 173-74.

[11] *Li Romans des sept sages* (Tübingen: Fues, 1836), pp. cxxxiv-ccxlvj; *Dyocletianus Leben*, Bibliothek der gesammten deutschen National-Literatur, 22 (Quedlinburg und Leipzig: Basse, 1841), pp. 44-64.

BIBLIOGRAPHY

Acronyms of Libraries Holding Sixteenth-Century and Other Rare Seven Sages Editions

AmC	Amherst College Library, Massachusetts
BCP	Biblioteca, Museo civico, Padua
BL	British Library
BMPS	Biblioteca Menendez y Pelayo, Madrid
BNF	Biblioteca nazionale Firenze
BNM	Biblioteca Nacional, Madrid
BNP	Bibliothèque Nationale, Paris
BUAR	Biblioteca universitaria Alessandrina Roma
ChU	University of Chicago Library
ClPL	Cleveland Public Library, Ohio
CmT	Trinity College Library, University of Cambridge
CmU	University of Cambridge Library
CoU	Columbia University Library, New York
FS	Folger Shakespeare Library, Washington, DC
Hvd	Harvard University Library, Cambridge, Massachusetts
LC	Library of Congress, Washington, DC
LCP	Library Company of Philadelphia, Pennsylvania
MiU	University of Michigan Library, Ann Arbor
NeL	Newberry Library, Chicago
NYPL	New York Public Library
OSU	Ohio State University Library, Columbus
PaU	University of Pennsylvania Library, Philadelphia
UAL	University of Alberta Library, Edmonton
UCLA	University of California, Los Angeles, Library
UTL	University of Toronto Library

B1542 Erasto et i suoi compassionevoli avvenimenti che gli successe: Opera dotta et morale, di greco tradotta in volgare. Venetia: Francesco di Leno, 1542.

Copies: BUAR, LCP

In the "Bibliography" section of this publication I am listing only those Erasto editions of which copies are known to exist in libraries and whose titles differ from that issued by Francesco di Leno. For further editions, and a discussion of the question of Ruffinello's edition(s), see Appendix.

B1546 Erasto dopo molti secoli ritornato al fine in luce et con somma diligenza dal greco fedelmente tradotto in italiano. Mantova: Venturino Roffinello, 1546.

Copies: BL, BNP, CmT, LC, MiU, NYPL

B1554 I compassionevoli avvenimenti di Erasto: Opera dotta et morale, di greco ridotta in volgare. Vinegia: Gabriel Giolito de Ferrari et fratelli, 1554.

Copies: CoU

B1563 I compassionevoli avvenimenti di Erasto: Opera dotta et morale, di greco ridotta in volgare. Venetia: Comin da Trino di Monferrato, 1563.

Copies: CmT

B1566 Erasto di Mario Teluccini sopranominato il Bernia. Pesaro: Girolamo Concordia, 1566.

Copies: Hvd, UAL (microfilm)

[3]-6 Dedication to Niccolo Bernardino Sanseverino, principe di Bisignano e duca di San Marco.

9-20 Canto primo; 21-35 canto secondo: canis 28, arbor 31, medicus 33; 36-50 canto terzo: aper 37, tentamina 40, sapientes 45; 51-61 canto quarto: zelus 53, gaza 58; 62-77 canto quinto: inclusa 66, Roma 74; 78-90 canto sesto: corpus delicti 81, Virgilius 85; 91-100 canto settimo: caepulla 94; 101-110 canto ottavo: puer adoptatus 102; 111-123 canto nono: vaticinium 114.

Mario Teluccini, at various times a bookseller in Rome and attached to the court of Ferrara, gained friends in high places, to whom he would dedicate his lengthy verse compositions, of which four were published in the short period 1566-71: Artemidoro, dove si contengono le grandezze de gli antipodi (43 cantos, 1566), Erasto (9 cantos, 1566), Le pazzie amorose di Rodomonte secondo (20 cantos, 1568), and the Innamoramento di Paride e Vienna (10 cantos, 1571). In his dedication of the Erasto to Sanseverino, the poet writes (p. 6) that "Gli compassionevoli avvenimenti [sono] da me all'ombra della Vostra Ecc. Ill. in ottava rima ... stati posti," which is an accurate statement, as there are no substantive changes whatever (the verse passages already present in the Compassionevoli avvenimenti are essentially

left untouched), unless one were to count as such the philosopher Leuco's now being named Levio, and the scene of sapientes moving from England to Ireland. CESARI (B1896, p. CXXIX) claims that Teluccini's work is a "riduzione in versi de I compassionevoli avvenimenti; non, come fu affermato da altri, superfetazione," by which he means that it is not a twin (we could affirm that it is a clone in courtly clothing); another meaning of superfetazione, however, viz 'pleonastic repetition,' does apply. See further Vittorio Capponi, Biografia pistoiese (Pistoia, 1878), and Hoefer, Nouvelle biographie générale, XLIV (1868), cols. 968-69.

B1575 Erasto, nel quale con bellissimi ammaestramenti si racconta un caso compassionevole d'amore. Venetia: Francesco Rampazetto, s.d.
Copies: LCP

The year 1580 is written in on the title-page of this copy in a contemporary hand, but according to most sources Rampazetto printed no books after 1575-76.

B1832 Novella antica, scritta nel buon secolo della lingua. Per la prima volta pubblicata nelle fauste illustri nozze della nobile signora Annetta de Bertoldi col nobile signor Cesare Persicini di Belluno. Venezia: Tipografia di commercio, 1832. [3]-45 pp.
Copies: BL, UAL (microfilm)

[5]-[9] Dedication by the editor, Giovanni della Lucia, to Giovanni de' Bertoldi, father of the bride.

11-45 Text: canis 15, arbor 17, medicus 18, aper 21, tentamina 22,

sapientes 25, avis 27, gaza 28, inclusa 30, Roma 33, vidua 34, Virgilius 35, puteus 38, vaticinium 40.

> The Novella antica constitutes the first "critical" edition of any Italian version of the Seven Sages; in publishing it in a small edition (fifty copies) the editor was observing the widespread custom of celebrating by means of a modest piece of published scholarship a wedding of persons of elevated standing. The worthy priest was a collector of medieval manuscripts, and one may assume that there was in his mind no intention of insulting these persons in offering on the auspicious occasion a text in which appear (p. 34) the words "ogni uomo vien ingannato da le donne," and a Latin version (Scala coeli) of which opens with the dictum "Femina est omnis malitiae inventiva." Though it seems clear that Della Lucia was also innocent of any knowledge concerning the literary matière of his chosen text, it is remarkable that he should have chosen to disguise in his title, Novella antica, the composite narrative nature thereof, and also to adulterate its language (particularly in view of his characterization of it (p. 7) as "semplice e natia lingua di quella prima età"), attempting to iron out the features declaring its origin in the Veneto, and even removing from a phrase a word that was to his mind inappropriate to the hymeneal occasion, viz "conoscere carnalmente" (p. 14). The degree of adulteration was such

that a controversy as to the Novella's authenticity arose after its 1862 reprint by Romagnoli; in that same year MUSSAFIA had published an important article in the Jahrbuch für romanische und englische Literatur, but otherwise it had been merely listed in the second edition of Bartolommeo Gamba's Delle novelle italiane in prosa (Firenze, 1835) and Francesco Zambrini's Catalogo delle opere a stampa dei secoli XIII e XIV, of which the first and second editions were published in Bologna, 1857 and 1861. The manuscript on which Della Lucia had based his edition disappeared from view for many years; it was not until 1883 that the unadulterated text was made available by Francesco ROEDIGER.

B1841 Tre romanzetti di varii autori. (Biblioteca classica italiana, ... disposta e illustrata da Luigi CARRER, IX, 7.) Venezia: co' tipi del Gondoliere, 1841.

Copies: Hvd

V-XV Ai lettori.

1-78 Senofonte: Gli amori d'Abrocome e d'Anzia, tradotti di A.M. Salvini.

81-358 I compassionevoli avvenimenti d'Erasto: canis 117, arbor 121, medicus 125, aper 131, tentamina 136, sapientes 154, zelus 177, gaza 197, inclusa 210, Roma 234, corpus delicti 250, Virgilius 265, caepulla 291, puer adoptatus 306, vaticinium 337.

361ff. Lorenzo Magalotti: Le strane ed innocenti corrispondenze

del conte Sigismondo d'Arco colla principessa Claudia Felice d'Innspruck.

In the early part of his career the minor romantic Luigi Carrer (1801-50) had been an emulator of Foscolo, Alfieri, Bürger, Schiller, and Byron--the English nobleman gave enthusiastic witness on Carrer's ability as an improvisor of poetic tragedy. His greatest fame as a poet came, however, with his Ballate (1834). The genre of the romantic ballad had up to this time been practically unknown in Italy, except for Giovanni Berchet's prose translations of Gottfried August Bürger's Der wilde Jäger (Il cacciatore feroce) and Lenore (Eleonora), included in his Lettera semiseria di Grisostomo al suo figliuolo (1816). In the latter part of his always active life Carrer turned more to the scholarship of his language (in collaboration with Fortunato Federici he compiled a seven-volume Dizionario della lingua italiana) and literature, in which activity he found the approach of A. W. Schlegel more congenial than that of Tiraboschi. Among his numerous editorial achievements were the periodical La moda (which under the new title Gondoliere became a successful literary and patriotic, i.e. anti-Austrian, organ), and the series "Biblioteca classica italiana," twenty-seven of the one hundred projected volumes of which were issued. In the edition of the Erasto in this series Carrer was at pains to eliminate as far as possible the many errors that

printers' negligence had sown in the text through its various editions (at least eighteen in the sixteenth century alone), e.g. in the Bindoni 1552, Marinelli 1585 (and Carrer) editions respectively "peggiorando di giorno in giorno" / "peggiorando di giorno" / "peggiorando ogni giorno" (medicus) and "partito alla buona femina c'hormai" / "parando alla buona femina c'homa" / "parendo alla buona femina che ormai" (inclusa). In his preface (pp. XI-XII and XIV-XV concern Erasto) Carrer refers to the book's origin in the "favole indiane del Sendebar" or the "romanzo dei Sette savii intitolato il Dolopathos," and of the three narratives included in the volume prefers our text by far, going so far as to recommend it as a model: "nessun altro libro italiano può leggersi con tanto profitto da chi voglia farsi piacevole insieme e colto narratore." Unfortunately for the reader, any commentary or explication, despite the promise in the series title ("illustrata"), is completely lacking.

On Carrer cf. the article by Felice Del Beccaro in the Dizionario biografico degli italiani, XX (1977), 730-34, with bibliography.

B1862a "Ueber eine italienische Bearbeitung der Sieben weisen Meister" / Adolf MUSSAFIA. Jahrbuch für romanische und englische Literatur, 4 (1862), 166-75.

Mussafia (Split 1834-Florence 1905) wrote this first contribution to the scholarship of Italian versions of the Seven Sages of Rome having come across DELLA LUCIA's 1832 Novella antica in the Austrian National Library, where he had a position in the manuscripts department (at the same time as occupying the first Austrian chair of Romance Languages). He had found no copy in either Florence or Venice. The BUSTELLI/FANFANI/CARDUCCI controversy on the authenticity of DELLA LUCIA's published text might have been spared us had BUSTELLI and FANFANI read Mussafia's article, in which he averred the text's authenticity, while voicing the suspicion that DELLA LUCIA had modernized and incompletely standardized (in accordance with Tuscan usage) a Venetian text based on a Latin original. Mussafia notes the extreme concision of this new Seven Sages version (the only other one known at this time being the Erasto, with its "ermüdende Breite"), indicates some peculiarities of the included stories in the Novella antica and their sequence, specifies points of contact with the Erasto, and having provided a table giving the names and sequence of stories in versions H [Historia], A [d'Ancona], D [Old French "version dérimée"], K [Keller, 1836], L [Le Roux de Lincy], and M [Male marastre] (these designations being introduced in 1876 by Gaston Paris), raises the question of a possible close kinship between the Erasto and the Novella antica.

On Adolfo Mussafia (whose native language was really Ladino, the Spanish dialect of the Sephardic Jews, although he considered Italian his mother tongue) see further Constant von Wurzbach, Biographisches Lexikon des Kaiserthums Oesterreich, XIX (1868), 475-77, and Carlo Tagliavini's preface to the 1964 reprint of Mussafia's Beitrag zur Kunde der norditalienischen Mundarten im XV. Jahrhunderte (1873).

B1862b Storia d'una crudele matrigna ove si narrano piacevoli novelle. Scrittura del buon secolo di nostra lingua. (Scelta di curiosità letterarie inedite o rare dal secolo XIII al XIX, 14.) Bologna: Romagnoli, 1862; rpt. Bologna: Commissione per i testi di lingua, 1967. 68 pp.

5-6 Avvertenza (di Gaetano Romagnoli).

7-59 Storia d'una crudele matrigna: canis 13, arbor 16, medicus 18, aper 23, tentamina 25, sapientes 28, avis 31, gaza 33, inclusa 37, Roma 40, vidua 42, Virgilius 44, puteus 48, vaticinium 52.

63-68 Frammento della novella del figliuolo di Pompilio, cod. Ricc. num. 2254: Racconto del figliuolo di Pompilio.

The Storia d'una crudele matrigna is a reprint, with improved punctuation, of the text edited by DELLA LUCIA in 1832. Zambrini had it published in the "Scelta di curiosità letterarie because of the rarity of the 1832 edition, although this corrected reprint itself was issued in only 202 copies; in the fourth edition (1884, col. 687) of his Opere volgari a stampa dei secoli XIII e XIV he expresses his regret that

all he had been able to do at the time of the 1862 edition was to see it through the press. The preface, however, bears solely Romagnoli's name, and the printer added the "Racconto del figliuolo di Pompilio" merely because it had, apparently, not been published previously: it is not related to the Storia d'una crudele matrigna.

B1863a "Sulla Storia d'una crudel matrigna, scrittura anonima, creduta del Trecento: Lettera .:. al sig. Pietro Fanfani" / Giuseppe BUSTELLI. Il Borghini: Giornale di filologia e di lettere italiane, 1, No. 5 (maggio 1863), 297-304.

B1863b "Breve risposta alla precedente" / P. FANFANI. Il Borghini, 1, No. 5 (maggio 1863), 305-7.

At the time when this controversy on the authenticity of the Storia d'una crudele matrigna opened, Giuseppe Bustelli (1832-1909) was teaching history and Italian literature in Bologna. The addressee of his letter, Pietro Fanfani (1815-79), was director of the Marucellian Library, and had just launched the Borghini (named after a sixteenth-century Florentine philologist). Of late there had been some cases of literary creations being passed off as works of the "buon secolo." The part assumed by Bustelli was modestly to raise the question whether the text issued by the worthy priest was genuine, pointing out that it contained many words and locutions not enshrined in the dictionaries of pure Tuscan usage compiled by Manuzzi and Gherardini. If it was an imitation, then it was a

very good one; if the base text had originally stemmed from the Trecento, then it had been severely modernized; but he would defer to superior judgement, and hope that the manuscript used by DELLA LUCIA would soon reappear. The possibility that the text could be of a non-Tuscan dialect work did not occur to either Bustelli or Fanfani, nor did they see any connection with the Erasto (or other versions of the Seven Sages matter), although the former does state that the sixth philosopher's story [vidua] could have been misappropriated from the Novellino. Bustelli published nothing further on the topic, and the field was henceforth debated, in retrospect somewhat unequally, by Fanfani and CARDUCCI, the latter having the last word in his review article of 1867. Fanfani published several editions of classical Italian works, but was best known for his labours in the field of lexicography (Vocabolario dell'uso toscano, 1863) and polemics on the "questione della lingua," with Manzoni, for example. He committed himself immediately on the question of the Storia d'una crudele matrigna, still insisting in 1865 (in his notice on D'ANCONA's edition of Il libro de' sette savj di Roma) that a great number of the words and constructions in that text were not used by the Tuscans of the Trecento, it thus following that if it was not a forgery it was such a bad remake that it should never have been reprinted.

B1863c "Intorno alla Storia d'una crudele matrigna" / Giosuè CARDUCCI. Rivista italiana di scienze, lettere ed arti, 4, Nos. 132, 136, 147-48 (1863); rpt. in Edizione nazionale delle opere di Giosuè Carducci, VI: Primi saggi (Bologna: Zanichelli, 1939), 65-88 [notes, pp. 492-94].

Carducci (1835-1907) enters the lists on the side of DELLA LUCIA and Romagnoli to rebut the arguments of BUSTELLI and FANFANI, moved particularly by the latter's ex cathedra manner, and to ensure that the Trecento is not deprived of such a fine version of this ancient and important legend. The few occurrences of modern locutions are due rather to innocent editorial ignorance than to any intention of distorting the original. He proceeds to note some analogues of vidua, puteus, gaza, avis, and inclusa, and indicates the links with the Erasto and other Seven Sages versions. Having referred to the existence of the Manuzzi manuscript version later to be published by VARNHAGEN (and another, about which Zambrini informed him and which was issued in 1864 by D'ANCONA), he quotes the versions of Roma from both the Storia d'una crudele matrigna and an incomplete manuscript of the version edited in 1896 by CESARI, and points out that there is in the matter and characters of the embryonic Storia d'una crudele matrigna nothing which would dissuade us from allowing it a place in series with the other Italian versions known: one from the Duecento [i.e. VARNHAGEN, 1881], a more developed version from the Quattrocento [CESARI], and the

"maestrevole amplificazione" which is the Cinquecento Erasto.

B1863d "Storia di una crudel matrigna" / Pietro FANFANI. Il Borghini, 1 (1863), 513-22.

Fanfani, now convinced that the Storia d'una crudele matrigna is not a simple imitation, but rather a botched modernization, of a Trecento work, and informed by friends that Giuseppe Manuzzi has a copy of a codex containing the same narrative, examines this manuscript and finds that though said narrative, Libro de' sette savj, is similar to the Storia d'una crudele matrigna, its matter and style are quite different; to prove the point Fanfani quotes the story mercator [which is actually peculiar to this version, published later by VARNHAGEN, and the Storia favolosa di Stefano]. Much of the rest of this article bears a remarkable resemblance to the related essay published this same year in the Rivista italiana: Fanfani repeats CARDUCCI's information on the Seven Sages context--though he errs in adding that the version edited by D'ANCONA has the same set of stories as the Storia d'una crudele matrigna and that the Old French original of D'ANCONA's version had been recently published (in fact Le Roux de Lincy's Roman des sept sages, 1838, includes only vidua, Roma, inclusa, and vaticinium from MS. Paris BN f. fr. 2137 / formerly 7974). Fanfani, however, performs a useful service in printing the story puteus from both the "testo

laurenziano" [D'ANCONA] and the "stampa bolognese" [DELLA LUCIA]--with the aim, unfortunately, of adducing the differences in language as proof of the "contraffatta lezione" of the latter. A "Spoglio di voci da aggiungersi al Vocabolario" concludes the article, this being a list of words from the "testo laurenziano" adjudged by Fanfani to be worthy of inclusion in the standard dictionaries.

B1864a Il libro dei sette savj di Roma. Testo del buon secolo della lingua. (Collezione di antiche scritture italiane inedite o rare, 4.) Pisa: Nistri, 1864. LXIV, 124 pp.

VII-XXXV [Prefazione] (di Alessandro D'ANCONA).

XXXVII-LXIV I sette savj nel Tūtî nāmah di Nakhshabî, del prof. Ermanno Brockhaus. Traduzione e giunte di E. Teza.

1-94 Il libro de' sette savj di Roma (MS. Laurenziano Gaddiano 166): arbor 9, canis 14, aper 19, medicus 22, gaza 27, puteus 33, senescalcus 38, tentamina 42, Virgilius 50, avis 56, sapientes 61, vidua 67, Roma 74, inclusa 78, vaticinium 88.

95-102 [Variants, from MS. Palatino 680].

103-21 Osservazioni alle novelle.

123-24 Giunte e correzioni.

Rev.: Adolfo Mussafia, Literarisches Centralblatt 1864, No. 51, cols. 1230-31; Giosuè Carducci, Civiltà italiana, 1, No. 2 (8 gennaio 1865), 27-30 / rpt. in Edizione nazionale delle opere di Giuseppe Carducci, XXVI: Ceneri e faville, ser. I (Bologna: Zanichelli, 1942), 228-39 [notes, p. 365]; Pietro Fanfani, Il Borghini, 3 (1865), 51-52; Felix Liebrecht, Göttingische gelehrte

Anzeigen 1865, pp. 1186-94; Karl Hillebrand, Revue Critique d'Histoire et de Littérature, 1 (1866), 89-90.

This edition by Alessandro d'Ancona (1835-1914) represents a milestone in the history of Seven Sages scholarship in Italy. Whereas the redactions printed up to this time had been innocent of any commentary or apparatus (unlike those issued in France and Germany by Le Roux de Lincy and Adelbert Keller), the Libro dei sette savj di Roma came equipped with an historical introduction giving information on earlier versions in Hebrew, Greek, Latin, and Old French, and other Italian redactions. D'Ancona still embraced the opinion that Johannes de Alta Silva had written the Historia septem sapientum and that the latter was the source used by Herbert in his Li Romans de Dolopathos (ca. 1223), an error that Mussafia was quick to point out in his review, having discovered a Latin manuscript of the Dolopathos: "Über die Quelle des altfranzösischen Dolopathos," Sitzungsberichte der Philosophisch-historischen Classe der Kaiserlichen Akademie der Wissenschaften [Wien], 48 (1864), 246-67. Mussafia also draws attention to the as yet unpublished Old Spanish prose version, El libro de los engaños, which COMPARETTI was to edit as an appendix to his Ricerche intorno al Libro di Sindibad (B1869). D'Ancona, having referred to the Old French versions published by Le Roux de Lincy and Keller, now deals with the Italian versions: (a) the Manuzzi (previously Mortara)

manuscript [ed. VARNHAGEN 1881]; (b) the Storia d'una crudele matrigna [which he would consider a version of a Latin original but for the fact that it lacks amatores and amici, which are both in the Historia septem sapientum]; (c) the Erasto, whose style he considers "prolisso e boccaccesco," and of whose derivation he believes it impossible to say anything, it being clear only that the work is not a translation from the Greek. That he has seen CARDUCCI's 1863 essay is evident, for he is aware of the existence of fragments of another translation [a different manuscript of which was edited by CESARI in 1896] in the possession of Francesco Zambrini. D'Ancona apparently did not, however, notice that CARDUCCI saw the Erasto as "un'amplificazione del racconto del quattrocento [viz the Zambrini manuscript] maestrevolmente fatta da alcun cinquecentista che conosceva assai l'eleganza del novellare ed avea larga vena di lingua e di stile." In his list of Erasto's included stories d'Ancona pays particular attention to those stories which are peculiar to this redaction [and that of the Zambrini manuscript], i.e. zelus, corpus delicti, caepulla, and puer adoptatus, which peculiarity MUSSAFIA had already noted in his 1862 article.

Herrmann Brockhaus (son of the publisher F. A. Brockhaus) had first published his translation of the "Eighth Night"--a Persian Seven Sages version--from the Ṭūṭī-namāh in the 1843 volume of the Blätter für literarische Unterhaltung, issuing it later in

a separate edition of twelve copies, as: Nachschebi's Sieben weise Meister, persisch und deutsch (Leipzig, 1845), which is presented here in translation (without the Persian text) by Emilio TEZA, with an additional introduction and notes. The text of the Libro dei sette savj di Roma, a translation of the redaction represented in MS. Paris. f. fr. 2137 / formerly 7974, is accompanied by useful annotations, including many parallel passages from the Old French original (and from the verse redaction edited by Keller in 1836, which has the same selection of included stories, but in different sequence). After d'Ancona had already edited the text from MS. Laurenziano Gaddiano 166 (lacking four leaves), and the printing of this part of the book was complete, he learned of MS. Palatino 680, and was thus able to supply variants and the missing passages (mostly from the first part of the frame story, but also the greater part of arbor). Neither manuscript is described.
The "Osservazioni alle novelle" provide information on sources and analogues of the included stories in this version of the Seven Sages, with copious and up-to-date references to the literature, including the original printing of TEZA's letter to d'Ancona in the journal La gioventù.
Cesare Segre and Mario Marti have re-edited gaza and puteus from MS. Laurenziano Gaddiano 166 in their anthology La prosa del Duecento (Milano-Napoli: Ricciardi, 1959), and senescalcus, avis, inclusa, and vaticinium have been reprinted from d'Ancona's edition in Novellieri italiani del Trecento, ed. Aldo Borlenghi

(Milano: Vallardi, 1966). See also Mario Alinei's "Spogli elettronici dell'italiano delle origine e del Duecento," II, 6: Il libro dei sette savi, ed. A. d'Ancona (Bologna: Il mulino, 1971).

B1864b La tradizione dei Sette savi nelle novelline magiare. Lettera al prof. A. d'Ancona di E. TEZA. Ristampa. Bologna: Fava e Garagnani al Progresso, 1864. 56 pp.

The original version of this letter to D'ANCONA, while the latter was working on his edition of the Libro dei sette savj, was published in La gioventù, 5 (1864). This "reprint" has various additional notes and supplementary material, including the transliterated Sanskrit text and translation of a puteus analogue from the Çukasaptati. The Hungarian oral version referred to in the title and given in translation by Teza turns out to have features in common with the Historia septem sapientum (a Latin redaction of which was edited by Georg Buchner in 1889), although the only stories included are puteus--told by the seventh sage--and vaticinium + amici, after which this version, A bölcs királyfi (Il principe saggio), ends, the frame story being left in mid-air.

B1865a Intorno al Libro dei sette savj di Roma. Osservazioni di Domenico COMPARETTI. Pisa: Nistrj, 1865. 38 pp.

Rev.: Felix Liebrecht, Göttingische gelehrte Anzeigen 1865, pp.

1188-89; Karl Hillebrand, Revue Critique d'Histoire et de Littérature, 1 (1866), 89-90.

This review-article had been published in Nos. 225-26 and 232 of the Rivista italiana (CARDUCCI in his 1863 article referring to it as forthcoming) before being issued separately. As Liebrecht indicates in his review, the most vital part of Comparetti's discussion concerns the question of the popularity (inexplicable to D'ANCONA) of the Seven Sages in the medieval period. Comparetti (1835-1927) finds the answer in that constant which is the frame story, as opposed to the variability at will of the included stories. The mysogynistic frame story remains essentially the same through the different versions, regardless of the number of sages and days of silence, etc., dealing as it does with the wiles of women. At this point Comparetti draws D'ANCONA's attention to the Old Spanish Libro de los engaños (although, as CAMPBELL stressed in his 1907 publication, this particular Spanish version has had no influence whatever on the Seven Sages in Europe). At any rate, the appeal of the frame story and certain of the included stories to those concerned to uphold celibacy is evident. The power of this argument is later in the article somewhat weakened by the demonstration that the frame story became in many cases a mere carrier for the many and diverse included stories, some of which (e.g. inclusa) have been indifferently narrated by

the stepmother or one of the sages. Comparetti also points the valid contrast between the everyday and popular realism of the Seven Sages and other stories in which women figure much like the crafty fox in Aesop's Fables, with the stereotyped and sentimentally unrealistic attitudes toward women of courtly literature.

B1865b Il libro dei sette savi di Roma. Tratto da un codice del secolo XIV per cura di Antonio CAPPELLI. (Scelta di curiosità letterarie inedite o rare dal secolo XIII al XIX, 64.) Bologna: Romagnoli, 1865; rpt. Bologna: Commissione per i testi di lingua, 1968. XV, 87 pp.

V-VI [Dedication, to Francesco Zambrini.]

1-51 Libro de' sette savi di Roma (from parchment misc. codex 95, Biblioteca Estense, Modena): canis 8, arbor 11, medicus 12, aper 16, tentamina 18, sapientes 21, avis 24, gaza 26, inclusa 29, Roma 33, vidua 34, Virgilius 38, puteus 42, vaticinium 45.

53-58 Osservazioni e raffronti tra la stampa presente e il codice modenese del Libro dei sette Savi.

58-69 Saggio del primo ed ultimo Capitolo del codice Boni intitolato Amabel de continentia, ovvero il romanzo d'Erasto, formato sul Libro dei sette savi.

69-80 Tavola delle Novelle contenute nel detto codice di Erasto, con osservazioni in confronto della lezione dell'Erasto a stampa.

81 Conchiusione.

87 Indice delle Novelle contenute nel presente libro.

Rev.: Adolfo Mussafia, Literarisches Centralblatt 1866, cols. 279-80.

Cappelli believes that this text is a translation (earlier than any other Italian version) of a Latin redaction differing from that of the Historia septem sapientum but in conformity with the text of the version represented, however ineptly, by DELLA LUCIA's Storia di una crudele matrigna. In fact, as the first leaf is lacking from the manuscript in the Biblioteca Estense--where Cappelli (1818-87) had been appointed vice-secretary in 1860--he supplied the missing five pages of text from the Storia di una crudele matrigna, and called on that redaction in other cases where his manuscript was defective. An interesting point in this context is that Cappelli, doubting that the words "il quale ebbe nome Stefano" actually appeared in DELLA LUCIA's manuscript, set them in square brackets, particularly as the name Stefano occurs otherwise nowhere in either text. This doubt was, however, resolved in ROEDIGER's edition of 1833: "el quale avea nome Stefano." In his review of Cappelli's edition MUSSAFIA adduces various features to demonstrate the likelihood that this redaction originated in Northern Italy, e.g. aregazza 'magpie' < OHG agalstra (involving metathesis, cf. NHG Elster).

Cappelli is further concerned to supplement what we already know from CARDUCCI (B1863c, p. 81 ff.) regarding manuscripts of the Quattrocento version, which, amplified and ameliorated, became the Cinquecento Erasto. In addition to Zambrini's

defective manuscript, there are two that are complete: one transcribed October-November 1517, conserved in the Biblioteca Palatina, Parma [edited by CESARI in 1896], and another, transcribed December 1517, in the possession of Giuseppe Boni of Modena. Cappelli prints from the Boni manuscript only the beginning and end of the frame story, his final chapter 24 corresponding to chapter 25 in CESARI's edition of the Parma manuscript. In his notes on arbor, p. 70, Cappelli refers to a passage in the "doppio Erasto." This bewildering reference is just one indication of the need for critical editions of the Amabile and the Erasto, as the passage in question does not occur in CESARI's edition, and neither is it to be found in the 1552 (Bindoni), 1585 (Marinelli), and 1841 (CARRER) editions of the Erasto. Mussafia is particularly interested in the Amabile's self-definition as a "compendio" [abridgement], as among the Italian versions it is with the exception of the Erasto the longest known, and stresses the need for the publication of the manuscripts, to assist in clarifying the genealogy of the versions typified by the Storia d'una crudele matrigna and the Erasto.

B1867a "Il libro dei sette savi in Italia" / Giosuè CARDUCCI. La perseveranza, 21 & 26 gennaio, & 19 febbraio 1867; rpt. in Edizione nazionale delle opere di Giosuè Carducci, VIII: Studi sulla letteratura italiana dei primi secoli (Bologna: Zanichelli, 1939 [?]), 347-81 [notes, pp. 418-19].

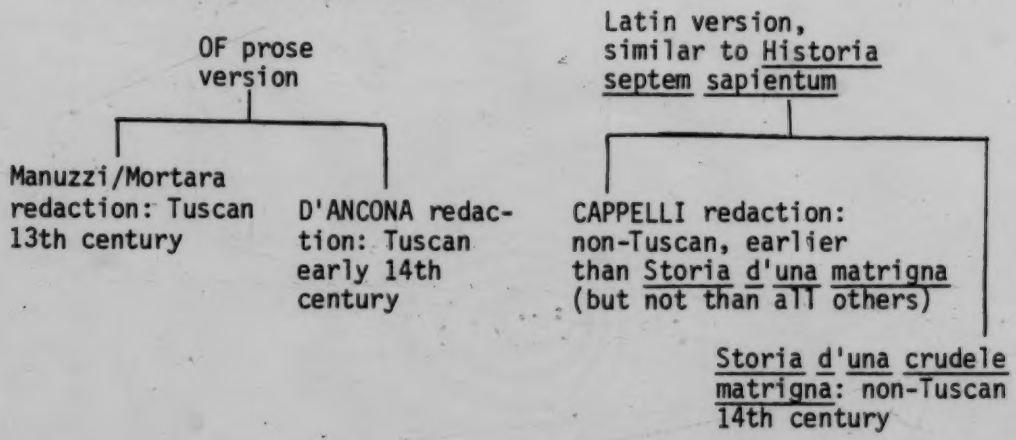
This state-of-the-art report opens with a plea for indulgence towards the ancient narrator [not to be confused with Sindbad the sailor] who after all his vicissitudes has a tendency to get things confused. Having then given a rough sketch, from D'ANCONA, TEZA, and COMPARETTI, of the history of the Seven Sages, Carducci concerns himself with the question of how the story passed from Orient to Occident, drawing from Gaston Paris, Revue des Cours Littéraires, 4 février 1865, pp. 159-60: it was a case of oral transmission, from Spain (before the translation of the Libro de los engaños) to France, which would account for the variations in included stories and the various names in the frame story. The itinerant French story-tellers would chose Rome for their setting, being foreign but not alien to their auditors; and naturally no French emperor would be so irresolute, no French empress so vicious.

Now, having created so much diversion, and provided so much material for writers of the calibre of Boccaccio, Chaucer, and Voltaire, Sindbad, appearing once more at the Italian border, is subjected to the indignity of a search by the "gendarmi della buona lingua" named BUSTELLI and FANFANI, whose windmill-combatting antics Carducci suggests can hardly advance the reputation north of the Alps of Italian scholarship; however, as he points out in connection with the works of D'ANCONA and TEZA, great strides have been taken since the time of the publication of the Storia d'una crudele matrigna. Around that time Carducci had not responded in detail to their pedantic

objections raised concerning the language of the text, but this he now proceeds to do, for ten pages. To take just two examples: BUSTELLI objects to datolajo and corva (from the text of tentamina and vaticinium respectively) because neither is in the dictionaries of Manuzzi and Gherardini, and to datolajo additionally because the ending -aio is used for bushes, not trees. Carducci is able to show (1) that peraro occurs in a Trecento madrigal from the area of Siena [in ROEDIGER's edition the form actually used is datolaro--cf. Angelo Prati, Etimologie venete, ed. Gianfranco Folena and Giambattista Pellegrini (Venezia: Ist. per la collaborazione culturale, 1968), p. 55 datolàr (veronese) 'palma da datteri'], and (2) that FANFANI, having announced his total support of all BUSTELLI's findings, lists the word corva as beyond reproach in his "Spoglio di voci da aggiungersi al Vocabolario (B1863d, p. 522). FANFANI having gone so far as to claim expert knowledge of the exclamations used and not used by Trecento Italians, and Carducci wondering whether he will reach the point of telling us exactly what locutions were used in their dreams by speakers of the "lingua del bel secolo," it is evidently necessary for the compiler of the Vocabolario dell'uso toscano to be informed that there is an abundance of non-Tuscan features (e.g. barba 'uncle' and sentarsi 'sit down,' both from the Veneto) in the Storia d'una crudele matrigna precisely because the author of the original text was not Tuscan. Carducci further notes that when the

Florentine Franco Sacchetti (1330-1400) has his characters from Lombardy or Romagna speak "with an accent," their language is still, rather obviously, Trecento. But be that as it may, while the faithful are so many, it may be vain to hope that FANFANI will abandon his papal ways. The one worthwhile of the latter's writings on the Seven Sages is his printing of a passage from the Manuzzi manuscript [Mercator B1863d, p. 515].

Carducci goes on to provide brief notices of the recent contributions by TEZA, D'ANCONA, COMPARETTI, and CAPPELLI, and concludes with a survey of the Italian Seven Sages versions, of which the part devoted to the shorter redactions can best be condensed thus:


OF prose version
Latin version, similar to Historia septem sapientum
Manuzzi/Mortara redaction: Tuscan 13th century
D'ANCONA redaction: Tuscan early 14th century
CAPPELLI redaction: non-Tuscan, earlier than Storia d'una matrigna (but not than all others)
Storia d'una crudele matrigna: non-Tuscan 14th century

These versions, imitations and translations, accord with the general literary activity of the period, Dante, Petrarch, and Boccaccio being quite isolated figures. In the Renaissance period, however, analogous to the transformation effected by

Bojardo and Ariosto on the epic of chivalry is that of the Seven Sages material in the hands of whoever wrote the Amabile, a "rifusione artistica fatta dal senso classico italiano dell'opera un po' rozza del medio evo," whereas with the Erasto "il lavoro dell'Italia circa la leggenda de' Sette savi tocca l'ultima perfezione."

B1867b "Beiträge zur Litteratur der Sieben weisen Meister" / Adolf MUSSAFIA. Sitzungsberichte der Philosophisch-historischen Classe der Kaiserlichen Akademie der Wissenschaften [Wien], 57 (1867), 37-118.

Also published separately, in 1868.

37-82 A. Zum lateinischen Dolopathos.

83-92 B. Zur Version in der Scala coeli.

92-118 C. Zur Versio italica. 94-118 [Versio italica] Historie septem sapientum: canis 100, arbor 100, medicus 101, aper 103, tentamina 104, sapientes 105, avis 106, gaza 107, inclusa 108, Roma 110, vidua 111, Virgilius 112, puteus 114, vaticinium 115.

Rev.: Literarisches Centralblatt 1868, col. 511.

A. Mussafia has now found three manuscripts of the Latin Dolopathos. Latronis filii, Polyphemus, striges, gaza, and puteus are printed here with some parallel sections from Herbert's Old French rhymed version [ed. Brunet and Montaiglon, Paris, 1856] and from the Low German translation edited by Moriz Haupt in his Altdeutsche Blätter, I (1836), 119-28, 136-43, and 154-56.

B. Karl Goedeke had published Johannes Parvus' summary version of the Seven Sages from the Scala coeli in Orient und Occident, 3 (1866), 402-21. The Summa recreatorum [in MS. Austrian National Library 5371] is found to contain a similar text, with the same stories in the same sequence; Mussafia prints the first part of the frame story here, pp. 84-88, with parallel sections from the Scala coeli version.

C. An introduction of barely one-and-a-half pages precedes the text itself of one of the manuscripts (MS. Austrian National Library 3332) of the Latin redaction of the versio italica. Mussafia proposes this designation on the basis that this Latin redaction and the Italian ones edited by DELLA LUCIA and CAPPELLI have the same set of stories in like sequence, and further that these redactions and the Erasto all start with canis and allow the stepmother only six stories. In fact, one of the other three manuscripts of the Latin redaction (MS. Munich 11726) actually bears the title "Versio italica Historiae septem sapientum" [Hermann Fischer, Beiträge zur Litteratur der Sieben weisen Meister, Diss. Greifswald 1902, p. 50]. The first part of the frame story in the CAPPELLI/ DELLA LUCIA version(s) is printed alongside the corresponding Latin text, certain words and phrases being italicized to point differences in content; there are also very occasional notes on variations in the included stories (e.g. in sapientes "sub sellari" / "scotto il focolare" CAPPELLI / "sotto il solajo" DELLA LUCIA ["sotto el sojal" ROEDIGER]; in gaza

"filius ... se in capite vulneravit", whereas in CAPPELLI and DELLA LUCIA the affected part is "coscia." The redaction published here by Mussafia is unique in that it closes with the following reduction of the Seven Sages excelling surely all others in brevity, if not wit:

Rex natus septem — redit et spernit meretricem
Dulcia verba necat — canis hunc serpens quoque salvat
Pinus cum planta — medicus quoque poenitat herba
Porcus et occiditur — ad amorem phleubotomatur
Coecus rex Milius — tonitrus quoque pica maritus
Fur pater in foveam — fodit recipit sibi sponsam
Decipit infidum — suspendit et ipsa sepultum
Suffertur speculum — turpat puteusque maritum
Ad mare corvi stant — solvit rex et aquam dant.

In a note on sapientes, Mussafia explains that "Milius" must be an abbreviation (used in these "Denkverse" on account of the metre) for "Merlinus."

B1869 "Ricerche intorno al Libro di Sindibād / Domenico COMPARETTI. Memorie del Reale istituto lombardo di scienze e lettere, 11, ser. III, No. 2 (1869), 37-54.
Rev.: Gaston Paris, Revue Critique d'Histoire et de Littérature 1869, pp. 327-30; Reinhold Köhler, Jahrbuch für romanische und englische Literatur, 12 (1870), 106-8; Felix Liebrecht, Heidelberger Jahrbücher der Literatur, 63 (1870), 168-72; Literarisches

Centralblatt 1871, cols. 255-57.

In 1882 the Folk-Lore Society of London published a translation by Henry Charles Coote of this work, revised in conjunction with Domenico Comparetti, and including Coote's English version, as well as the Old Spanish text, of the Libro de los engaños. The Folk-Lore Society's edition of the Researches respecting the Book of Sindibād was issued in one cover with Zophimo Consiglieri Pedroso's Portuguese Folk-Tales, and the two works have been reprinted together (Nendeln: Kraus, 1967). The four chapters making up the main body of Comparetti's Ricerche are devoted to the genealogy and constitution of the Eastern (predominantly written) versions of the Seven Sages, whose interrelationships are much closer than is the case with the Western versions--whose difference as a group from the former, and whose diversity from redaction to redaction, is only to be explained by oral transmission.

B1877 "Die handschriftlichen Erwerbungen des British Museum auf dem Gebiete des Altromanischen in den Jahren von 1865 bis Mitte 1877" / Hermann VARNHAGEN. Zeitschrift für romanische Philologie, 1 (1877), 541-55.

Rev.: Paul Meyer, Romania, 7 (1878), 344-46.

"Travail fort médiocre d'un débutant" are the opening words of Meyer's review, which does not, however, touch on the section (pp. 550-52) with which we are here concerned, i.e. that on the fourteenth-century MS. Addit. 27429 [which turns out to be the one of which Mortara had passed a copy to

Giuseppe Manuzzi, from which copy FANFANI had published an excerpt, mercator--B1863d, pp. 515-16]. Thus far Varnhagen knows of two Italian Seven Sages versions: those edited by D'ANCONA and CAPPELLI; he adopts the Latin designations for the included stories introduced by Goedeke (cf. B1867b, section B), and observes that the present redaction is concordant (except for mercator / puteus) with that of D'ANCONA, not noticing at this point that the last included story in this redaction is inclusa (which is followed by a duel and the burning of the empress), not vaticinium. No reference is made to the controversy on the Storia d'una crudele matrigna and that narrative itself (which is listed in Goedeke's table of versions, pp. 422-23), and the Amabile and Erasto. The position occupied by puteus in the D'ANCONA version is filled in this redaction by mercator, representing a mere repetition of the basic "cry rape" motif of the frame story, and believed by Varnhagen therefore to be a late accretion, and thus not present in any other version. The text of mercator [another version of which is included in the Storia favolosa di Stefano] is printed here, together with that of avis, pp. 551-52.

Hermann Varnhagen (1850-1924) was twenty-seven years old when he ventured this description of manuscripts in the British Museum. He first entered the field with "An Inquiry into the Origin of the Particle but," and later had a long list of publications to his credit, among them the still useful Systematisches Verzeichnis der Programmabhandlungen,

Dissertationen und Habilitationschriften aus dem Gebiete der romanischen und englischen Philologie, 2. Aufl. besorgt von Johannes Martin (Leipzig, 1893). See further in Kürschners Deutscher Literatur-Kalender for, e.g., 1912.

B1878 "Una versione in ottava rima del Libro dei sette savi, I-II" / Pio RAJNA. Romania, 7 (1878), 22-51, 369-406.
Rev.: Gustav Gröber, Zeitschrift für romanische Philologie, 2 (1878), 492-93, and 3 (1879), 151; Samuel Garner, American Journal of Philology, 3 (1882), 120-22.

The third part (see 1881a) of this long and important article was issued, with additional notes by Gaston Paris, after the publication of Rajna's edition of the Storia di Stefano.

I. Pio Rajna (1847-1930), a student of D'ANCONA and COMPARETTI, observes in the introduction to this article that Italy is after all not alone among Western nations in having no rhymed version of the Seven Sages material. This was composed some time between 1420 and 1480, the present manuscript dating from the period ca. 1440-80. The author was most likely from the city of Venice, and in all probability this copy was produced there. The caption which precedes the text (leaves 50-174 in the codex) actually reads "questo libro trata di Stefano fio de uno inperador di Roma, el qual trata de beli amaistramenti," Rajna himself supplying the title, Storia di Stefano, under which the work is known. Unfortunately, as Rajna says in the preface to

his edition, it is "nè un testo di lingua, nè un monumento di dialetto, nè un esemplare di buona poesia." Of crude and limited imagination, and remarkably untutored, the author, woefully and unwittingly ignorant of the Italian of Tuscany, has composed 706 "rhymed" stanzas in an idiolect that repels any attempt to discover regularities in spelling, sounds represented, and morphology. The text is, however, not without importance as a monument, as it represents a certain phase within the literary history of Northern Italy. Around the end of the Duecento writers of and for the aristocracy composed in either French or Provençal, but about the middle of the following century they were abandoning Provençal and adopting, as a written medium, the Italian of Tuscany, with the final exclusive use of the latter among the vernaculars, conscious, in spite of inter-state feuds, that this was the language of the peninsula (meanwhile maintaining dialect for oral and administrative purposes). Parallel to this development writers of and for the people, first mixing their dialect with French, imperfectly known, later abandoned the langue d'oïl in favour of the lingua del sì, thus exchanging one overlord for another. As Gröber indicates in his review, in fact most of the "dialect" literary works issued in scholarly editions up to this time are really creations of this hybrid nature. [This problem was in no small measure compounded by the editorial practice, not peculiar to DELLA LUCIA in his innocence and Lachmann in his conviction,

of "improving" or standardizing literary texts of previous ages for a modern public.] Part I of this article ends (pp. 46-51) with a list of phonological and morphological peculiarities, and, to some extent, regularities, and lexical features, only the latter being consistently accompanied by modern Italian (Tuscan) equivalents. In very few cases is reference to canto and stanza provided, which would enable one (after publication of the edition) to elicit meaning from context: thus some examples adduced may not be at all illuminating, e.g. under v o w e l s (i): antizesor. A supplementary list of grammatical (including syntactical) features is supplied as the final part of the preface to the edition; thus reference to both "spogli glottologici" is required. (This instance of apparent disregard for the reader's convenience, however, can hardly compete with Adelbert Keller's inclusion in his edition of Dyocletianus Leben, 1841, pp. 33-34, of a table of contents to the Introduction of his edition of Li Romans des sept sages, 1836).

II. The second part of Rajna's article is devoted to the purpose of examining the content of the Storia di Stefano with a view to establishing its genealogy. The stories that are told on the eighth day (between puteus and vaticinium, after it has already been announced that the prince will break his silence), can be dismissed immediately not only collectively, as artistically gauche, but also as alien

additions, quite valueless from the point of view of family arboriculture, particularly as the only one (senex) of these stories that is to be found in a different Seven Sages version--actually in the Dolopathos, e.g. Alfons Hilka's edition, Historia septem sapientum, II (Heidelberg: Winter, 1913), pp. 57-61--occurs in many other forms and collections of stories. Rajna goes on to list the texts so far known of the versio italica, viz the Storia d'una crudele matrigna (m), CAPPELLI's edition (c), MUSSAFIA's Latin text (l), the Amabile (em), and the Erasto (es), and proceeds to argue the case that m and c are independent translations of l (this being most likely a reduced version of some longer text, as is that in the Scala coeli of the lost Liber de septem sapientibus), concluding after much discussion of parallel passages that this is in fact so. The Storia di Stefano ("versione rimata": r), while it is to be assigned to the versio italica, as the included stories are susceptible of the same labels and are in the same sequence as is the case with other members of that family, also shows features in common with the French versions (particularly L and A, but also K), features not found in m, c, and l. Erasto also shows signs of contamination from versions A and L. The very term versio italica is questionable, as one only needs to go south of the Po and cross the Appennines to find other Italian versions, viz those edited [and to be edited] by D'ANCONA and VARNHAGEN. Rajna dismisses--pace

Garner--the at first appealing idea (Constantinople was more familiar to most Venetians than Milan) that the so-called versio italica could be an important link between the Eastern and Western versions of the Seven Sages: its prototype derives most likely from a version (related to) Old French type A [versions A, K, D, and I present the same stories in varying orders, with the exception that I lacks senescalcus], and was in all probability written down from memory, and therefore fallibly, and, senescalcus having been omitted for moral reasons, balance was restored elegantly by starting the series of stories with canis, allotting the stepmother a total of only six stories. Rajna's doughty wrestling with the diverse possibilities and probabilities of derivation of and contamination among the Seven Sages redactions is at the same time most impressive and confusing in the extreme, even when all the texts are spread open before this reader, including those as yet unavailable to Rajna himself, such as VARNHAGEN's, CESARI's, and PLOMP's editions of the Mortara/Manuzzi manuscript, the Amabile, and Les sept sages de Rome [version A + L] respectively. With the passage of time the picture, certainly as regards the Italian versions, has not become any clearer, as was Rajna's hope, since further discoveries of related texts and scholarship taking these and previous works competently into account have not presented themselves.

Rajna was able to show, however reluctantly, that the significance of version I in the context of the history of the Western versions

is slight; this hard fact does not mean, nevertheless, that the group of texts concerned is of no importance in literary history. On the contrary: completely new versions of the chansons de geste had arisen in the area of the Po valley, and similarly we find here the literary fact of the Seven Sages emerging anew not in mere reproductions but in fresh versions (the prototype having been written most probably in French or in a dialect of the Veneto--not a mixture of the two), and this phenomenon provides material for revising many previously held conceptions of peninsular literary history.

B1880 Storia di Stefano, figliuolo d'un imperatore di Roma. Versione in ottava rima del Libro dei sette savi; pubblicata per la prima volta da Pio RAJNA. (Scelta di curiosità letterarie inedite o rare dal secolo XIII al XIX, 176.) Bologna: Romagnoli, 1880; rpt. Bologna: Commissione per i testi di lingua, 1968. XXXII, 256 pp.

III-XVIII Prefazione.

XIX-XXXII [Supplement to "spoglio glottologico" published in Romania, 1878]: vocali XIX, consonanti XX, forme XXII, vocaboli XXIV, sintassi XXX.

1-254 Lo libro de Stefano fiolo delo inperador di Roma [title as on the last leaf of MS.]: canto I 3, II--canis 35, III--arbor 44, IV--medicus 51, V--aper 59, VI--tentamina 63, VII--sapientes 76, VIII--avis 83, IX--gaza 89, X--inclusa 106, XI--Roma 116, XII--vidua 121, XIII--Virgilius 128, XIV--puteus 137, XV--"Onora il

padre e la madre": "Il figlio ingrato" 145, "Il nipotino" 157, "Il forziere" 167, XVI--"I tordi" 175, XVII--"La prova degli amici" 179, XVIII--"Scevola" 191, XIX--"La gara delle tre mogli" 197, XX--"Muzio e Cesare" 205, XXI--senex 210, XXII--"L'ambasciata" 224, XXIII--vaticinium 235.

Rev.: Literaturblatt für germanische und romanische Philologie, 1 (1880), 472; Giornale di filologia romanza, 3 ([1881 for] 1880), 117-18.

"Presentare al pubblico un essere così deforme, non è cosa da garbar troppo a nessuno, quando ciò non richieda l'interesse della scienza. Però titubai molto tempo prima di decidermi a mettere in luce questa composizione" (preface, p. IV).

If Rajna's initial decision was to leave publication of this text to some later scholar, he has now reconsidered his attitude, particularly since writing the third part of his article for the journal Romania. He finds that the stories inserted between puteus and vaticinium, forming the subject of the final part (1881) of his essay on the Storia di Stefano, are of greater interest from the standpoint of literary genealogy than he had initially judged. Apart from this consideration the present owner of the sole manuscript known to be extant had been very obliging.

A discussion of Rajna's editiorial procedures follows (pp. VII-XVIII). Having decided that faithful (but not facsimile) reproduction was the only appropriate way of presenting such

a marvel of deformity, there still remained a great number of problems in transcription to be resolved. In many cases what at first seemed to be just another instance of a previously untied knot turned out to be quite different, requiring a new solution. For practical typographical reasons Rajna decided to transform all the j's of the manuscript (as in la juti 'l'aiuti' [XVII, 11] and jnperarjxe 'imperatrice' [I, 74]); otherwise the spelling is untouched, for want of inherent rules. Although, for example, x clearly often does have the phonetic value [z], in many cases it is impossible to decide on an interpretation.

The supplement to the 1878 "spoglio glottologico" represents an improvement over the latter in that references to canto and stanza are now consistently provided.

B1881a "Una versione in ottava rima del Libro dei sette savi, III / Pio RAJNA. Romania, 10 (1881), 1-35.

Rev.: Reinhold Köhler, Zeitschrift für romanische Philologie, 6 (1882), 165-66.

The final instalment of Rajna's article on the Storia di Stefano concerns the ten stories inserted arbitrarily on the eighth day, before vaticinium, but when it is already known that the prince will finally speak. The first three are told by the stepmother, the rest by each of the sages in turn. For these late accretions Rajna finds it preferable to find Italian titles (two of which, "La nuora" and "Gli amici veri e i falsi," he changed,

after part II of this article, to "Il figlio ingrato" and "La prova degli amici"). "L'amico e il nemico" is the Italian title of the story of which there is an analogue in the Dolopathos (senex in the edition of Alfons Hilka, 1913). As to the function of these stories in the economy of the Storia di Stefano, Rajna had this to say in 1878 (p. 370):

> Turbano, e null'altro. Ritardano inconcepibilmente la soluzione, che tutti quanti, ma i Savi in primissimo luogo, dovrebbero essere ansiosi di affrettare. Rassomigliano a colpi di cannone, che un esercito vittorioso si divertisse per ore ed ore a tirar contro una fortezza ridotta con indicibili sforzi ad arrendersi, in cambio di entrare dalle porte, già belle e spalancate. Insomma, costituiscono manifestamente una giunta, non solo oziosa, ma assurda, inspirata soltanto dal desiderio di prolungare il divertimento del raccontare, e di render più copiosa, sia pure a danno della logica, la raccolta delle novelle.

This notwithstanding, Rajna now provides a summary of each story (except for "Scevola" and "Cesare e Muzio" as familiar episodes from Roman history) and compares each with the analogues known to him, without, as he points out himself, being able in a single case to indicate the immediate source of any of these stories in the Storia di Stefano which do not occur in other versions of the Seven Sages (except Dolopathos). In part II of this article

Rajna had already argued that the Dolopathos could not be taken into consideration as a secondary source for gaza in the Storia di Stefano; here (pp. 32-34) he returns to the genealogy of this version of gaza, and establishes that its source could be identical, or closely related, to the Venetian text utilized by ser Giovanni Fiorentino when writing Il pecorone, giornata IX, novella I.

B1881b Eine italienische Prosaversion der Sieben Weisen. Nach einer Londoner Handschrift zum ersten Male herausgegeben von Hermann VARNHAGEN. Berlin: Weidmann, 1881. XVI, 39 pp.

V-XVI Einleitung.

1-39 [Text]: arbor 3, canis 5, aper 6, medicus 8, gaza 12, mercator 16, senescalcus 17, tentamina 19, Vergilius 24, avis 29, sapientes 31, vidua 32, Roma 34, inclusa 36.

Rev.: John Koch, Literaturblatt für germanische und romanische Philologie, 2 (1881), cols. 336-37; Deutsche Literaturzeitung 1881, No. 39, p. 1265; Romania, 10 (1881), 457; Literarisches Centralblatt 1881, No. 27, cols. 938-39.

The manuscript (Addit. 47429) acquired by the British Museum from the library of a nephew of the Duke of Wellington, Dr Henry Wellesley, on the latter's death (1866), which this edition represents, is identical with that of which Alessandro Mortara had made a copy, which Giuseppe Manuzzi had intended to publish, and from which FANFANI had printed an excerpt (B1863d, pp. 515-16). Leaves 1-2, 4-5, 7, and 23 are lacking,

with the result that the beginning and end of the first part of the frame story, the beginning of arbor and canis, and all but the introduction of sapientes are absent; further there are many abraded and otherwise deficient passages, in the restorative surgery of which Varnhagen acknowledges Adolfo MUSSAFIA's assistance. CARDUCCI (B1867a, p. 374) had referred to this redaction as Tuscan, but no attempt is made on Varnhagen's part to pursue linguistic indications as to the region of Italy in which it was produced. That it is a translation of a French version is clear by virtue of the singular errors present: in aper the "sengliers" becomes a "signore," in senescalcus "li menbre" (pl.) are reduced to one, and in Vergilius the copper, "coivre," which formed the statue of the archer is transmuted into leather, "chuojo."

The relationship between French versions A and L is problematic. For the first eleven stories (arbor to sapientes) they are "all but one" (CAMPBELL, B1907, p. xxxi), and the only complete published text of version A (MS. B.N. 95, ed. H. P. B. Plomp in his 1899 dissertation) displays a strong admixture of features from version L. Matters are certainly not made any simpler when Varnhagen refers to MS. B.N. fr. 19166, formerly St-Germain 1672 (version L), as if it were MS. B.N. fr. 2137, formerly 7974 (version A)--Le Roux de Lincy published the whole of the former (L) and vidua, Roma, inclusa, and vaticinium from the latter (A) in his Roman des sept sages (1838, pp. 1-76 and 79-103 respectively). Nevertheless, Varnhagen's finding

(p. X) that the present redaction is based on a class A version with contamination from L is valid in that--with the exception of the presence of mercator (peculiar to this redaction and the Storia favolosa di Stefano) and the absence of puteus--it shares salient features precisely with the redaction edited by Plomp and not with versions A and L taken separately:

	A	L	Plomp	Varnhagen
vidua Roma inclusa	+	-	+	+
d u e l	-	+	+	+
vaticinium	+	-	-	-

The latter part (pp. X-XVI) of the introduction to Varnhagen's edition is concerned with English, Low German, and Latin versions of the Seven Sages.

B1883 Libro de' sette savi di Roma. (Operette inedite or rare, 3.) Firenze: Libreria Dante, 1883. XI, [37] pp.

V-XI [Prefazione] (di F[rancesco] Roediger).

1-[36] Libro de' sette savi di Roma: canis 5, arbor 7, medicus 8, aper 11, tentamina 13, sapientes 15, avis 17, gaza 19, inclusa 21, Roma 23, vidua 24, Virgilius 26, puteus 29, vaticinium 31.

Rev.: Adolf Robert Gaspary, Literaturblatt für germanische und romanische Philologie, 4 (1883), cols. 473-75; Hermann Varnhagen, Deutsche Literaturzeitung 1883, No. 39, cols. 1359-60.

Fifty-one years after DELLA LUCIA's publication of the Novella antica and twenty-one years after its reprint by Zambrini and Romagnoli as the Storia d'una crudele matrigna and the subsequent controversy relating to its authenticity, involving BUSTELLI, FANFANI, and CARDUCCI, this plain edition of the text in a faithful reproduction emerges as something of a disappointment. It was certainly not written "in dialetto risolutamente veneto" as claimed by CESARI (B1896, p. LXXXXII), and one could say that what DELLA LUCIA did in his neglect of scholarly principles was merely to carry one of the author's intentions a stage further, by increasing the Tuscan element. As RAJNA says (B1878 I, p. 25) of the author of the Storia di Stefano: "non è toscano, e senza essersi impratichito ... della lingua letteraria, pretende di scriverla." By way of example, a passage from the editions of DELLA LUCIA and ROEDIGER follows (vaticinium):

> Advenne in quelle parte pocho luntan, che ogni volta che lo re
> Avvenne in quelle parti, che ogni volta che il re
> andava fuora del suo castello, tre corvi li vegniva sopra el
> andava fuora del suo castello, tre corvi gli venivano sopra il
> cavo forte mente cridando. Et habiando il re za longo tempo
> capo fortemente gridando. Et avendo il re già lungo tempo
> suferto questo, pensava questo advignirge per segno de grande
> sofferto questo, pensava questo avvenirgli per segno di grande
> sagura, reputandose gran pechatore, per la qual cossa idio
> sciagura, riputandosi gran peccatore; per la qual cosa Iddio
> li dava questa molestia.
> gli dava questa molestia.

Roediger was in a position to produce this edition (of 200 copies), to which he gratuitously assigns a third title, because he was so fortunate as to discover the early fifteenth-century manuscript in the possession of one Orazio Landau. No commentary, either linguistic or literary, accompanies the text. In the brief introduction Roediger refers to the presence in the manuscript of certain "parole latine incominciate e cancellate, o corrette, e sempre di uno stesso carattere"; apparently the whole text is in the same hand, as Roediger believes it was the translator himself who wrote it. Four initial fragments of Latin sentences are included, italicized and within parentheses, before the vernacular equivalents in tentamina, gaza, and inclusa (pp. 14, 19, 20, and 22), but no explanation is offered concerning these, and only the last of them ("ita quod sent ...") coincides word for word with the formulations in the sole Latin redaction of the versio italica so far published (B1867bC, pp. 104, 107, 108, and 109). Be that as it may, the textual similarity is close enough to buttress RAJNA's argument (B1878II, pp. 372-78) that CAPPELLI's Libro dei sette savi di Roma and the text here edited by Roediger are both translations of a redaction represented by MUSSAFIA's text (B1867bC).

B1884 Die Quellen des Dekameron. Von Dr. Marcus LANDAU. Zweite, sehr vermehrte und verbesserte Auflage. Stuttgart: Scheible, 1884; rpt. Niederwalluf bei Wiesbaden: Sändig, 1971. XVIII, 345 pp.

Rev.: Arturo Graf, Giornale storico della letteratura italiana, 2 (1884), 407-10; Gustav Körting, Deutsche Litteraturzeitung, 5 (1884), cols. 904-5; Nuova antologia 73 (gennaio-febbraio 1884), 170; Archiv für das Studium der neueren Sprachen und Literaturen, 72 (1884), 445.

As pointed out by Graf in his review, Landau "non prende già le mosse dalle singole novelle del Decamerone .... e' sembra talvolta che l'intendimento precipuo dell'A[utore] non sia già quello di rintracciare le fonti del libro italiano, ma piuttosto quello di descrivere le fonti medesime," so that one's first impression is that Die Quellen des Dekameron would have much to offer the student of the Seven Sages, especially as sections 6-13 (pp. 28-89) of chapter II are headed "Die sieben weisen Meister," "Orientalische Bearbeitungen der Sieben weisen Meister," "Libro de los engaños," "Lateinische Sieben Weise," "Sept Sages und Dolopathos," "Italienische Sieben Weise," "Die Rahmenerzählung der Sieben Weisen," and "Sieben Weise und Dekameron." But notwithstanding all respect that is due to Landau for the years of industry that he devoted to the search for literary sources, the first impression that one derives is false. What we have here is more or less a catalogue of "somiglianze ... lievi e fortuite" (Nuova antologia), leading "zu der grundfalschen Auffassung ..., als ob Boccaccio seine Novellenstoffe auf dem Wege gelehrten Studiums gesammelt ... habe" (Körting, col. 904). While

Landau's book undoubtedly performed valuable service in drawing the attention of scholars to the importance of the Decameron in world literature, the sections concerned with the Seven Sages do not supply any new reliable and useful information: of the redaction edited by RAJNA we are told that "Ihr Titel lautet: Questo libro trata di Stefano fiolo de uno imperador di Roma el qual trata de beli amaistramenti und enthält sie viele obscöne Stellen" (p. 59), and Landau seems to be quite convinced (p. 54) that the Historia calumniae novercalis [a variant of the Historia septem sapientum, ca. 1330] must be the source of the Dolopathos [ca. 1184].

B1891 Romanzieri e romanzi del Cinquecento e del Seicento / Adolfo ALBERTAZZI. Bologna: Zanichelli, 1891. V, 394 pp.

Rev.: Giornale storico della letteratura italiana, 18 (1891), 415-17.

Although Albertazzi (1865-1924) was trained by CARDUCCI and essentially remained a follower all his life, his true bent was rather as a novelliere than as a devotee of the "ignavi studi" of literary history and philology. His first book-length publication, which was undertaken at the suggestion of Alessandro D'ANCONA, was this overview, which gave little scope to his "doti naturali di fantasia e di improvvisazione artistici" (Alberto Asor Rosa, Dizionario biografico degli italiani, I [1960], 671-73). Considerable portions of the book are devoted to two works which are more collections of

novelle than novels, i.e. the Erasto and Il peregrinaggio di tre giovani figliuoli del re di Serendippo. Unfortunately these portions represent little advance in the area of Seven Sages scholarship (Passano's list of Erasto editions is adopted uncritically, and the Amabile is not even mentioned, and neither is the presence in the Peregrinaggio of a story which has a motif in common with inclusa); Albertazzi does, however, indicate the function of the emperor's dream after the stepmother's puer adoptatus and before the realization of the former's final decision to have his son executed.

B1896 Amabile di continentia. Romanzo morale del secolo XV. A cura di Augusto CESARI. (Collezione di opere inedite o rare dei primi secoli della lingua, 76.) Bologna: Romagnoli-Dall'Acqua, 1896. CCXLVIII, 155 pp.

V-CCXLV Il Romanzo dei Sette Savi in Italia: Il Romanzo dei Sette Savi in Oriente VI; Il Romanzo dei Sette Savi in Occidente XXIII.

XLI-CXXXVI Il Romanzo dei Sette Savi in Italia: La versione francese italica XLVI; La Versio Italica LXXXVI.

CXXXVII La novella della Matrona d'Efeso (Vidua).

CCXII-CCXLIII Conclusione. (Perchè ebbe fortuna il Romanzo dei Sette Savi).

CCXLIV Abbreviazioni.

CCXLVII-CCXLVIII, 1-131 L'amabile di continentia: canis 26, arbor 29, medicus 32, aper 36, tentamina 39, sapientes 45, zelus 50, gaza 58, inclusa 63, Roma 73, corpus delicti 79, Virgilius 90, caepulla 98, puer adoptatus 105, vaticinium 113.

135-38 Novella della moglie del visconte ([vidua] dal cod. padovano misc. 255, I).

139-47 Opera nuova bellissima da intendere di una donna chiamata Angeletta [vidua analogue in ottava rima, 1621].

Rev.: Gaston Paris, Romania, 26 (1897), 322-23; Pio Rajna, Rassegna bibliografica della letteratura italiana, 5 (1897), 37-49.

This work is essentially the magnum opus of an apprentice scholar who never achieved independence. Giosuè CARDUCCI edited the series in which it was published (under the auspices of a Royal Commission of which Pio RAJNA was a member), and the dedication reads "A Giosuè Carducci--un discepolo." Unfortunately in his introduction Cesari's manner of paying homage involved a rather too literal understanding of the New Testament injunction "Go, and do thou likewise": he demonstrated his familiarity with much of the secondary literature not only by explicit quotation, but also by outright and large-scale plagiarism (see the many examples of textual concordance with D'ANCONA, PARIS, COMPARETTI, CARDUCCI, RAJNA himself, and others, cited in RAJNA's review, pp. 45-47). Cesari's original conception was potentially of considerable value to Seven Sages scholarship: to produce an edition of the immediate forbear of the Erasto, and provide information on an hitherto unknown Italian Seven Sages version entitled Storia favolosa di Stefano. The execution of the plan, however, was such that both Gaston

PARIS and Pio RAJNA condemned the publication, the latter amassing considerable detail to support his findings.

The present edition of the Amabile is based on only one of the three extant manuscripts, that which was copied October-November 1517 (Biblioteca parmense, MS. 1391); Zambrini's admittedly defective manuscript was considered by CARDUCCI to date from the fifteenth century, and the latter scholar had published an excerpt (Roma, in B1863c, pp. 84-87). Furthermore, although Bologna was home city to both Cesari and Zambrini, for some reason the former had no access to this important codex. The third manuscript--the Boni codex, completed in December 1517, from which CAPPELLI had published, in standardized form, some passages (B1865b, pp. 58-69 and pp. 69-76 passim)--was available in the Biblioteca estense, Modena. In some cases, as RAJNA shows, Cesari could even have achieved better readings if he had taken the trouble to consult the Erasto.

The seventy-five page chapter entitled "La novella della Matrona d'Efeso" concerns vidua analogues within and outside of Latin, French, and Italian versions of the Seven Sages, and is a revised version of Cesari's Come pervenne e rimase in Italia la Matrona d'Efeso (Bologna: Zanichelli, 1890); neither PARIS nor RAJNA know of any justification for its inclusion here.

The remaining pages of the introduction, apart from Rambaldi's contribution relating to the Storia favolosa di Stefano,

constitute a distorted, repetitive, and unreadable florilegium of information concerning Seven Sages versions in the Orient (which, according to Cesari, embraces Bohemia, Russia, and Poland) and Occident, particularly France and Italy. The material on the Storia favolosa di Stefano is included in the chapter headed "La versione francese italica," and has two basic elements: (1) a description of the manuscript and its contents, pp. LVIII-LXXX, supplied to Cesari by P. L. Rambaldi of the Biblioteca comunale, Padua. The contents are rendered by means of a summary, although a diplomatic transcription (also provided by Rambaldi) of vidua appears as an appendix, pp. 135-38, and the summary does include some quotations--(2) a confused and careless discussion of the genealogy of this text, on the one hand clearly assigning it (pp. XLVI and LVIII) to version A, and on the other characterizing it (pp. LXXXIV-LXXXV) as a mixture of versions A and I.

B1907 The Seven Sages of Rome. Edited from the Manuscripts, with Introduction, Notes, and Glossary, by Killis CAMPBELL. (The Albion Series of Anglo-Saxon and Middle English Poetry.) Boston: Ginn, 1907; rpt. Genève: Slatkine, 1975. cxiv, 217 pp.

Campbell's edition of a Middle English recension of version A is included here because of its remarkably well organized and bibliographically accoutred introduction, including perhaps the clearest statements to date concerning the

genealogical relationships between the various versions of the Seven Sages. The sections, marred only by a few errors of detail, on the versio italica (pp. xxviii-xxix) and version A (pp. xxxii-xxxv) are particularly relevant in the context of the Italian redactions, and the chapter headed "Some Originals and Analogues [of the stories in version A]," pp. lxxviii-cxiv, constitutes a most valuable supplement to D'ANCONA's "Osservazioni alle novelle" (B1864a, pp. 103-21).

B1962 Mantova: Le lettere. A cura di Emilio FACCIOLI. Mantova: Istituto Carlo d'Arco per la storia di Mantova, 1959-63.

The second volume (1962) of this three-volume work includes, pp. 428-35, a discussion of the Erasto, with excerpts: the "cry rape" scene from the frame story, pp. 429-31, and caepulla, pp. 432-34 (cited from a Venice, 1551, edition of the work). However, the first sentence of the section devoted to the Erasto rests on a somewhat insecure footing: "Soltanto nel 1542 si ebbe il primo sintomo di un nuovo fiorire delle lettere [mantovane], allorché comparvero, a cura dello stampatore Venturino Ruffinello, I compassionevoli avvenimenti di Erasto ..." It is apparent from his notes that Faccioli consulted Dennis Rhodes' "Bibliography of Mantua, III: Venturino Ruffinelli," La bibliofilia, 58 (1956), but he seems not to have noticed that there is a problem with the alleged Mantua, 1542, edition of the Erasto: Rhodes knows of no book that was certainly printed in Mantua between 1519

and 1544, and refers to Ruffinelli's transfer in 1544 of most of his business from Venice, where the competition was hot, to Mantua, by a decree of Cardinal Ercole Gonzaga dated 8 November 1543.

B1983 The Seven Sages of Rome and the Book of Sindbad. An Analytical Bibliography / Hans R. Runte, J. Keith Wikeley, and Anthony J. Farrell. New York: Garland, 1983. 240 pp.

The only previous attempt at a bibliography of Seven Sages editions and secondary literature was Victor Chauvin's Bibliographie des ouvrages arabes publiés dans l'Europe chrétienne de 1810 à 1885, VIII: Syntipas (Liège: Vaillant-Charmanne; Leipzig: Harrassowitz, 1904). The new bibliography's principal editor, Hans R. Runte, has been very active in the direct production and in the encouragement of Seven Sages research. The Seven Sages of Rome "is the first systematic bibliography devoted entirely to the Seven Sages, to their Ur-text, The Book of Sindbād, and to their parellel, the Dolopathos .... Within each linguistic group and narrative version, the [selectively annotated] bibliographical items are arranged ... in the chronological order of their dates of publication; alternative means of access... are provided through the Index. Entries include, where applicable, several or all of the following primary and secondary materials: manuscript listings and manuscript studies; early printings; critical, facsimile, diplomatic

and non-critical editions; book-length studies and research articles on all aspects of the Seven Sages; book reviews of major works; and, exceptionally, unpublished conference papers. The whole is framed by a chapter listing chronologically those items which refer in a general way to both the Eastern and the Western versions, and by a chapter on selected embedded stories" [from Introduction].

APPENDIX

EDITIONS OF THE *ERASTO*

Consistency in the amount of bibliographical information supplied in relation to each edition of the *Erasto* listed in this appendix has not been feasible: detail varies according to sources available.

An asterisk preceding a title indicates that the entry was not produced *de visu*.

Library locations and bibliographical information have been derived from the sources listed separately on the following page, from the following printed catalogues: *Short-Title Catalogue of Books Printed in Italy and of Italian Books Printed in Other Countries from 1465 to 1600, Now in the British Museum*; *British Museum General Catalogue of Printed Books to 1955*; *Catalogue of Books Printed on the Continent of Europe, 1501-1600, in Cambridge Libraries*; *Short-Title Catalog of Books Printed in Italy and of Books in Italian Printed Abroad, 1501-1600, Held in Selected North American Libraries*; *The National Union Catalog: Pre-1956 Imprints*, and from correspondence with the following scholars and libraries: Biblioteca universitaria Alessandrina Roma (C1542c and 1628), A. J. Farrell (C1546, 1550, and 1552b), Sandra R. Whitley of the Library Company of Philadelphia (C1542c and 1575), and the Library of the Museo civico Padova (C1552a and 1580).

Sources relating to Editions of the Erasto

BONGI — Annali di Gabriel Giolito de' Ferrari da Trino da Monferrato, stampatore in Venezia. Descritto ed illustrato da Salvatore Bongi. (Ministero della pubblica istruzione: Indici e cataloghi, XI.) Roma, 1890-97. I (1890), 437-39.

BRUNET — Manuel du libraire et de l'amateur de livres. Par Jacques-Charles Brunet. 5e éd. Paris: Didot, 1860-90. III (1862), 207.

FACCIOLI — Mantova: Le lettere. A cura di Emilio Faccioli. Mantova: Istituto Carlo d'Arco per la storia di Mantova, 1959-63. II (1962), 484.

GAMBA — Serie dei teste di lingua e di altre opere importanti nella italiana letteratura scritte dal secolo XIV al XIX. Di Bartolommeo Gamba da Bassano. 4a ed. Venezia: Gondoliere, 1839. (p. 410)
Previous editions in 1805, 1812, and 1828.

GRAESSE — Trésor de livres rares et précieux; ou, Nouveau dictionnaire bibliographique /Jean George Théodore Graesse. Dresde: Kuntze, 1859-69. VI (1865), 366.
Various reprints, including Milan: Görlich.

HAYM — Biblioteca italiana; o sia, Notizia de' libri rari nella lingua italiana / [Nicola Francesco Haym]. Venezia: Geremia, 1728.
Originally published London, 1726, with a dedication to "My lord conte di Winchilsea." Further editions in 1736, 1741, 1771-73, and 1803.

MAINARDI — *"Dell'arte tipografica in Mantova dall'invenzione della stampa a tutto l'anno MDCCCLXVII" / Antonio Mainardi. Giornale delle biblioteche, 2, No. 5 (1868).

PACIAUDI — *"Notizia" inscribed by Paolo Maria Paciaudi, Regio Bibliotecario di Parma 1761-85, in the codex (No. 1391) of the Biblioteca parmense containing the manuscript of the Amabile edited by August Cesari (B1896), and quoted (p. CII) by the latter.

PASSANO — I novellieri italiani in prosa. Indicati e descritti da Giambattista Passano. 2a ed. 1878; rpt. Bologna: Forni, 1965. I, 285-91.
Previous edition published in 1864.

PESCASIO L'arte della stampa a Mantova nei secoli XV-XVI-XVII / Luigi Pescasio. Mantova: Padus, 1971.
Cap. 14°: "Venturino Ruffinelli (Ruffinello, Roffinello)," pp. 154-65.

RHODES "A Bibliography of Mantua, III: Venturino Ruffinelli, 1544-1558" / Dennis E. Rhodes. La bibliofilia, 58 (1956), 167-75.

C1542a *Erasto. I compassionevoli avvenimenti. Mantova: Venturino Ruffinelli, 1542.

The 1546 Mantua edition printed by Venturino (or Ventura) Ruffinelli (or Ruffinello, or Roffinello) bears the title Erasto dopo molti secoli ritornato al fine in luce et con somma diligenza dal greco tradotto in italiano, but this 1542 edition is noted as Erasto: I compassionevoli avvenimenti by GAMBA (p. 410) and PASSANO (I, 285); FACCIOLI cites the title as I compassionevoli avvenimenti di Erasto, but gives no evidence of having seen a copy. The existence of the 1542 Mantua edition is also indicated by PACIAUDI and BONGI (pp. 437-38).

It seems to be certain that Ruffinelli actually did publish an edition in 1542, with Mantua stated as place of publication: Francesco di Leno's 1542 edition is characterized as an additional printing, including the dedicatory letter from Ruffinelli to the nine-year old Francesco Gonzaga, and the "Tavola delle cose degne di memoria."

The researches of MAINARDI, RHODES, and PESCASIO have shown that Venturino Ruffinelli, a native of Brescia, was active as a printer in Venice from 1530 to 1546, and in Mantua from 1544 to 1558, having been granted a life-time licence by the regent of Mantua, Francesco's uncle, Cardinal Ercole Gonzaga, signed 8 November 1543. Ruffinelli's first Mantuan imprint was the Comedia nuova intitolata

Disiderato fine, dated August 1544. [A 1543 Venice imprint by Ruffinelli was L. B. Alberti's Dialogo ... de republica, de vita civile, de vita rusticana, de fortuna.] As Venturino Ruffinelli was clearly not one of the wandering class of printers of ephemera, mentioned by PESCASIO (p. 160), we must assume that the 1542 Mantuan imprint is fictive, and that this edition was in fact printed in Venice.

C1542b *Avvenimenti del principe Erasto. Venetia: per il Giolito, 1542.

The existence of this edition is denied by both BONGI (p. 439) and PASSANO (I, 286), though the latter states that it is listed by Quadrio and HAYM; in point of fact the 1728 edition of the Biblioteca italiana notes only the 1558 Giolito edition.

C1542c ERASTO / ET I SVOI COMPAS- / SIONEVOLI AVVENIMEN- / TI, CHE GLI SVCCESSE; / [ornament] / OPERA DOTTA, ET MORALE, DI / GRECO TRADOTTA IN VOLGARE. / Nouuamente ristampata, & con dili- / genza corretta. Con la Tauola del / le cose degne di memoria. / [printer's device: woman pouring liquid from one vessel into another, with motto BEATI MEDIVM TENVERE] / IN VENETIA.

Copies: BUAR, LCP

8vo. 144 leaves, ff. 134. A-S^{8}. Colophon [136v]: In Venetia per Francesco di Leno. / M. D. XLII.

1v-2r Dedicatory letter addressed to Francesco Gonzaga and

signed Venturino Roffinello Stampadore.

2v Argomento.

3r-134r Text (printed in lower-case italics).

134v-136v Tavola di tutta l'opera.

137r-144v Tavola delle cose degne di memoria.

Apparently listed by GAMBA, presumably in one of the editions prior to the fourth (which lists only the Mantua, 1542, edition) and consequently by BRUNET, GRAESSE, and PASSANO (I, 286).

BONGI comments (pp. 438-39): "Dopo l'originale stampa mantovana del 1542, il Roffinello ne dette una seconda nel 1546. Ma perchè era libro non sottoposto a privilegio, e in ogni modo il privilegio mantovano non avrebbe avuto forza a Venezia, così gli stampatori veneziani se ne impossessarono e se ne vide una ristampa di quella città fino dal 1542, anno dell'edizione prima."

C1546 ERASTO / DOPO MOLTI SECOLI / RITORNATO AL FINE IN LVCE / ET CON SOMMA DILIGENZA / DAL GRECO FEDELMENTE / TRADOTTO IN ITALIANO. / [printer's device: a goddess standing on a dolphin] / IN MANTOVA L'ANNO / M. D. XLVI.

Copies: BL, BNP, CmT, LC, NYPL, MiU.

8vo. 140 leaves, ff. 138 [137]. A-Z, AA-MM^{4}. Colophon [140r]: Impresso in Mantoua per Ven- / turino Roffinello, l'Anno / M. D. XLVI.

Listed in GAMBA, BRUNET, GRAESSE, PASSANO (I, 286), RHODES (p. 171), and FACCIOLI.

C1550 ERASTO / DOPPO MOLTI SECOLI RI- / tornato al fine in luce. / ET CON SOMMA DILIGENZA / DAL GRECO FEDELMEN- / te tradotto in Italiano. / [printer's device: Justice enthroned]/ IN VINEGIA. / Appresso di Agostino Bindoni / L'ANNO M. D. L.

Copies: BL, BNM.

8vo. 140 leaves, ff. 138; [79, 113, 119, 135, 137] erroneously foliated 71, 1013, 110, 35, 138 respectively. A-R^8, S^4. Lowercase text italic, capitals roman. Colophon [139v]: In Vinegia appresso di Agostino Bindoni / Nell'Anno M. D. L.

Noted by PACIAUDI, and listed in PASSANO (I, 286).

C1551a *Erasto doppo molti secoli ritornato al fine in luce. Et con somma diligenza dal greco fedelmente tradotto in italiano. In Vineggia: appresso di Agostino Bindoni, l'anno M. D. LI.

8vo. 140 leaves, ff. 138.

Listed in PASSANO (I, 286).

C1551b *Erasto doppo molti secoli ritornato al fine in luce. Et con somma diligenza dal greco fedelmente tradotto in italiano. In Vinegia: appresso Giovanni Andrea Valvassorio detto Guadagnino. M. D. LI.

8vo.

Listed in PASSANO (I, 286).

C1552a ERASTO / DOPPO MOLTI SECOLI RI- / tornato al fine in luce. / ET CON SOMMA DILIGENZA / DAL GRECO FEDELMEN- / te tradotto in Italiano. / [printer's device: Justice enthroned] / IN VINEGIA. /

Appresso di Agostino Bindoni / L'ANNO. M. D. L.

Copies: BCP

8vo. Lower-case text italic, capitals roman. Colophon: In Vinegia appresso di Agostino Bindoni / Nell'Anno. M. D. LII.

C1552b ERASTO / DOPPO MOLTI SECOLI RI- / tornato al fine in luce. / ET CON SOMMA DILIGENZA / DAL GRECO FEDELMEN- / te Tradotto in Italiano. / [printer's device: Justice enthroned] / IN VINEGGIA. / Appresso di Agostino Bindoni. / L'ANNO. M. D. LI.

Copies: BMPS, BNM, FS

8vo. 140 leaves, ff. 138; [46, 64, 79, 119, 135, 137] erroneously foliated 49, 84, 71, 110, 35, 138 respectively. A-R^8, S^4.

Lower-case text italic, capitals roman. Colophon [139v]: In Vinegia appresso di Agostino Bindoni / Nell'Anno. M. D. LII.

C1552c ERASTO / DOPPO MOLTI SECOLI RI- / tornato al fine in luce. / ET CON SOMMA DILIGENZA / DAL GRECO FEDELMEN- / te Tradotto in Italiano. / [printer's device: Justice enthroned] / IN VINEGGIA. / Appresso di Agostino Bindoni. / L'ANNO. M. D. LII.

Copies: UAL

Collation, colophon, etc.: see C1552b.

1v-2r Dedication.

2v Argomento.

3r-138[i.e. 137]r Text.

137v-139v Tavola di tutta l'opera.

Listed in PASSANO (I, 286).

C1552d *Erasto doppo molti secoli ritornato al fine in luce. Et con somma diligenza dal greco fedelmente tradotto in italiano. 8vo. Colophon: In Venetia, per Gio. Andrea Valvassori, detto Guadagnino, 1552.
Listed in PASSANO (I, 286).

C1554 *I compassionevoli avvenimenti di Erasto. Opera dotta et morale, di greco ridotta in volgare. Di nuovo con somma diligenza corretta et ristampata. Con nuova tavola delle cose degne di memoria. / [printer's device] / In Vinegia: appresso Gabriel Giolito de Ferrari et fratelli. MDLIII.
Copies: CoU
12mo. 376, [8] pp.
Listed in PASSANO (I, 287), and is the subject of BONGI's article.

C1556 *I compassionevoli avvenimenti di Erasto. Opera dotta et morale, di greco ridotta in volgare. Di nuovo con somma diligenza corretta, & ristampata. Con nuova tavola delle cose degne di memoria. Vinegia: appresso Gio. Andrea Valvassori detto Guadagnino, 1556.
Copies: ChU, UCLA
8vo. 250, [4] pp.
Listed in PASSANO (I, 287).

C1558a *I compassionevoli avvenimenti di Erasto. Opera dotta et morale, di greco ridotta in volgare. Venetia: appresso

Francesco Bindoni, 1558.

Copies: BL, CmT, PaU

8vo. 250 pp. A-Q^8.

PASSANO (I, 287), gives the printer's name as Agostino Bindoni, and states the form of title to be as for the following item.

C1558b *Erasto / et i suoi compas- / sionevoli avveni- / menti che gli successe. / Opera dotta et morale, di greco tradotta / in volgare. / Nuovamente ristampata, et con diligenza corretta. Con la Tavola / delle cose degne di memoria. / In Vinegia appresso Gabriel / Giolito de' Ferrari. / M. D. LVIII.

Copies: CmU, UTL

12mo. 396 pp. A-Q^{12}, R^6.

See HAYM, PACIAUDI, PASSANO (I, 287), and BONGI (p. 439).

C1559 *I compassionevoli avvenimenti di Erasto. Opera dotta et morale, di greco ridotta in volgare. Venetia: appresso Francesco Bindoni, 1559.

Copies: BL

8vo. 250 pp. A-Q^8.

C1560 *Erasto et i suoi compassionevoli avvenimenti che gli successe. Venetia: Giolito, 1560.

12mo.

See PASSANO (I, 287) and BONGI (p. 439).

C1563 *I compassionevoli / avvertimenti/ di Erasto. / Opera dotta et morale, / di greco ridotta in volgare. / Di nuovo con somma / diligenza corretta, & ristampata. / Con nuova Tavola delle cose / degne di memoria. / In Venetia / per Comin da Trino di Monferrato, / MDLXIII.

Copies: CmT

8vo. 144 leaves, ff. 134. A-S^{8}.

The last leaf is present in neither the copy examined by PASSANO (I, 287), nor in that in Trinity College Library.

C1565a I COMPASSIONEVOLI / AVVERTIMENTI / DI ERASTO. / OPERA DOTTA ET MORALE, / Di Greco ridotta in volgare. / DI NVOVO CON SOMMA / diligenza corretta, & ristampata. / CON NVOVA TAVOLA DELLE / Cose degne di memoria. / [ornament] / [device: man in armour astride an airborne quadruped] / IN VENETIA, / Appresso Gerolamo Caualcalouo. / M D LXV.

Copies: UAL

8vo. 144 leaves, ff. 134. A-S^{8} (last leaf blank).

2r Argomento

3r-134r Text (lower-case and capitals in italics)

134v-[136]v Tavola di tutta l'opera

[137]r-[143]v Tavola delle cose degne di memoria comprese nel libro d'Erasto.

See PASSANO (I, 287).

C1565b *Erasto / et i suoi compas- / sionevoli avveni- / menti che gli successero. / Opera dotta et morale, / di greco tradotta / in volgare. / Con una tavola in fine / delle cose degne di memoria, e con / somma diligenza corretto. / In Vinegia appresso Ga- / briel Giolito de' Fer- / rari MDLXV.

12mo. 324 pp.

The dedicatory letter is still reproduced here, despite the fact that the Duke of Mantova in question died in 1550, at the age of seventeen.

Listed in PASSANO (I, 287-88).

C1566 *Erasto / et i suoi compas- / sionevoli avveni- / menti che gli successero. / Opera dotta et morale, / di greco tradotta / in volgare. /Con una tavola in fine / delle cose degne di memoria, e con / somma diligenza corretto. / [printer's device, variant of that on p. 312] / In Vinegia appresso Ga- / briel Giolito de' Fer- / rari. MDLXVI.

Copies: NeL

Reissue of 1565 edition; see PASSANO (I, 288).

C1575 ERASTO / NEL QVALE / CON BELLISSIMI / AMMAESTRAMENTI / SI RACCONTA UN CASO / compassioneuole D'AMORE. / CON XIIII. NOVELLE IN / sette giorni dette da sette Filosofi. / [ornament]/ CON LA TAVOLA DELLE / cose notabili a suoi luoghi. / [device: two winged infants, holding wreaths aloft, with motto ET ANIMO ET CORPORI] / IN VENETIA, / Appresso Francesco Rampazetto.

Copies: LCP

12mo. 144 leaves. A-M^{12}. On the title-page the word ERASTO is enclosed within an ornamental border, and the letter D in D'AMORE is a small capital.

2r-2v Printer's note to his readers, including the assurance "La [i.e. l'opera d'Erasto] habbiamo di nuovo tutta ricercata dall'un capo all'altro, & levandone le cose soverchie habbiamo rimesso dentro quel che per la negligenza de gli Stampatori era stato lasciato a dietro."

The copy in the possession of the Library Company of Philadelphia bears on the title-page in a contemporary manuscript hand the date 1580. Francesco Rampazetto was active as a printer in Venice from ca. 1550 to ca. 1575.

C1576 *Erasto et i suoi compassionevoli avvenimenti che gli successero. In Venetia: appresso Daniel Zanetti, et compagni, MDLXXVI.

8vo.

See PASSANO (I, 288).

C1578 *I compassionevoli avvenimenti di Erasto, opera dotta et morale, di greco ridotta in volgare. Di nuovo con somma diligenza corretta & ristampata [...] In Venetia: appresso Camillo Franceschini, MDLXXVIII.

8vo. 150 leaves.

PASSANO (I, 288).

C1580 GLI / COMPASSIONEVOL / AVVENIMENTI / DI ERASTO, / opera dotta, & morale, di Greco / tradotta in uolgare. / DI NVOVO CON SOMMA

DILIGENZA / corretta, & ristampata. / CON VNA TAVOLA DELLE / Cose degne di memoria. / [device: a stork, with motto VIGILAT NEC FATISCIT] / IN VENETIA, / [rule] /Appresso Giouanni Martinelli Parmegiano. I580.

Copies: BCP

8vo. 152 leaves. A-T^{8}.

PACIAUDI notes that an edition was published in Venice, 1580, by Jacopo Simbeni.

C1583 *I compassionevoli / avvenimenti / di Erasto. / Opera dotta et morale, di / greco ridotta in volgare. / Di nuovo con somma / diligenza corretta, & ristampata. / Con nuova tavola delle / Cose degne di memoria. / In Venetia, / Appresso Fabio, & Agostin Zoppini, fratelli. I583.

Copies: BNF

8vo. 136 leaves.

PASSANO (I, 288).

C1585 I COMPASSIONEVOLI / AVERTIMENTI / DI ERASTO. / OPERA DOTTA ET MORALE, / Di Greco ridotta in Volgare. / DI NVOVO CON SOMMA / Diligenza correta, & ristampata. / CON NVOVA TAVOLA DELLE / Cose degne di Memoria. / [device: woman advancing, with motto ABONDANTIE] / IN VENETIA, / Appresso Pietro Marinelli. M D LXXXV.

Copies: AmC, ClPL, NeL, OSU, UAL

8vo. 136 leaves, ff. 134; [115] erroneously foliated 106. A-R^{8} (I4 erroneously signed I3).

Text in italic type.

Despite the title-page claim, there is no "Tavola delle cose degne di memoria."

Listed in PASSANO (I, 288).

C1590 *I compassionevoli avvenimenti di Erasto. Opera dotta et morale, di greco ridotta in volgare. Con nuova Tavola [...] In Venetia: per i Zaltieri, MDXC.

8vo. 136 leaves.

PASSANO (I, 288).

C1593 *I compassionevoli avvenimenti di Erasto. Opera dotta et morale, di greco ridotta in volgare. Con nuova tavola [...] Venetia: Bonfadino, 1593.

8vo.

PASSANO (I, 289).

C1596 *I compassionevoli avvenimenti di Erasto. Opera dotta et morale, di greco ridotta in volgare. Con nuova tavola [...] In Vinegia: presso Altobello Salicato, 1596.

8vo.

PASSANO (I, 289).

C1599 *I compassionevoli avvenimenti di Erasto. Opera dotta et morale, di greco ridotta in volgare. Con nuova tavola [...] Venetia: Alberti, 1599.

8vo.

PASSANO (I, 289).

A further eight editions, all octavo, are listed by PASSANO (I, 289-90) as having been published in Venice in the seventeenth century: Pietro Farri, 1610; Comino Gallina, 1617; Lucio Spineda, 1618 and 1626; Ghirardo Imberti, 1628 [copy at the Biblioteca universitatia Alessandrina, Rome] ; Francesco Miloco, 1646; [Gueriglì], 1662 [copy at the Johns Hopkins University Library]; Prodotti, 1686. The two following centuries are each credited with two editions: Venice: Lovisa, n.d. (8vo.); a two-volume (12mo) edition, Naples 1784, reputed by CARRER to be the best to date; CARRER's own edition, 1841 (8vo, q.v.); the last edition was that published in Turin, 1853, by Libreria Patria (32o) [copy at Cornell University Library].

NOMINUM ET RERUM

CLAVIS

Authors' names and those of sixteenth-century printers of the Erasto are listed, as are the titles of certain literary works, included stories, journals, and series. Characters and other subjects are also selectively covered. References prefixed B and C are to items (and their annotations) in the Bibliography (pp. 30-84) and the Appendix (pp. 85-100) respectively.

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Zoppini, Fabio and Agostin (printers) C1583

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(1) Contributions to Comparative and General Literature, German Literature, Italian Literature, and Netherlandic Literature sections of the MLA International Bibliography, 1971-

(2) "'Gli orfani' in Verga's Primitive World," Proceedings, Pacific Northwest Conference on Foreign Languages, 24 (1973), 153-57

(3) Book reviews, from 1976, in Canadian Review of Comparative Literature, Italica, Literary Research Newsletter, and Papers of the Bibliographical Society of Canada

(4) Editor, "Revue des Revues," Canadian Review of Comparative Literature, 5-8 (1978-81)

(5) The Seven Sages of Rome and the Book of Sindbad: An Analytical Bibliography [in collaboration with Hans R. Runte and Anthony J. Farrell] (New York: Garland, 1983)